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FEATURE

RICK McCALLUM ON  
EPISODE III

ACROSS THE POND AT  
ELSTREE STUDIOS

GREG KEYES  
THE NEW JEDI ORDER  
FICTION

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# Insider 63

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# "GET IN 'MA BELLY!"



Some people just don't get monster movies, and the rest of us don't understand those people. We love to see an impossible creature brought to life, and we get a kick out of the fear it inspires. When the heroes escape or defeat the monster, we share their sense of relief and begin to wonder when the next one will lurch out at us. All of the *Star Wars* movies have at least a monster or two, and over the years they have created their own definition for the term.

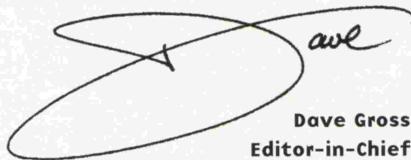
*A New Hope* has fewer candidates than its successors. The dianoga easily qualifies, and the krayt dragon skeleton is at least a hint of a once-mighty predator of monstrous proportions. Whether the Tusken Raiders are monsters poses the first great argument on what defines a monster in the *Star Wars* movies. If the humanoid Tusken Raiders are monsters, is the torturer Darth Vader also one? How about the planet-destroying Grand Moff Tarkin? Including them broadens the definition of "monster" so much that it could include half the Empire. So, let's call Vader, Tarkin, and other bad people "villains."

Aliens aren't necessarily monsters, either. While the many species gathered in the Mos Eisley cantina range from the exotic to the pug-ugly, they are clearly civilized—the belligerent Ponda Baba notwithstanding. Most members of the Jedi Council are aliens, too. Strange appearance alone does not a monster make.

In *Star Wars*, the creatures that are obviously monsters lack the ability to communicate, even though their intentions are frighteningly clear. If the wampa had explained to Luke that he was simply stocking the larder for the long Hoth winter, then the creature would have been less terrifying and perhaps even a bit pathetic after the burgeoning Jedi hacked off his arm. Likewise, with the enormous space slug that tried to make an hors d'oeuvre out of the *Millennium Falcon*, not to mention its nasty little parasites, the mynocks. And don't forget the dragonsnake on Dagobah that spits out R2-D2 after discovering the little astromech is hard to swallow.

The list of ravenous monsters continues throughout the *Star Wars* movies. The rancor eats Oola and tries to make a meal out of Luke in *Return of the Jedi*. Later, Jabba tries to feed the heroes to the sarlacc. In *The Phantom Menace*, Qui-Gon Jinn and Obi-Wan Kenobi narrowly avoid the jaws of the opee sea killer when it is decapitated by the sando aqua monster. In *Attack of the Clones*, Obi-Wan, Anakin, and Padmé face gigantic arena beasts. Considering how the nexu treats the picador who prods him toward the intended victims, can there be any doubt that the three big predators planned not only to kill but also to devour their prey?

Monsters add another great obstacle to the heroes of *Star Wars*, and not just because of the deadly threat they pose. There's something far more horrible about being consumed than falling to a lightsaber or a barrage of droid blasters, so it's all the more thrilling to escape that fate. The only thing more exciting than remembering how the monsters of *Star Wars* have frightened and delighted us in past is wondering just what hideous beasts await us in Episode III. It'll be a couple more years before we see them, but one thing's for sure: They'll be hungry.

  
Dave Gross  
Editor-in-Chief  
[vader@wizards.com](mailto:vader@wizards.com)

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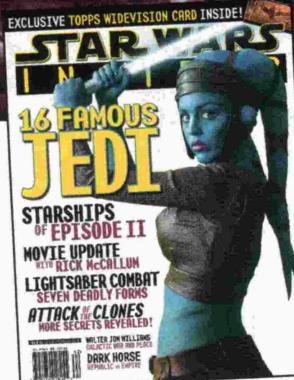
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## REBEL RUMBLINGS



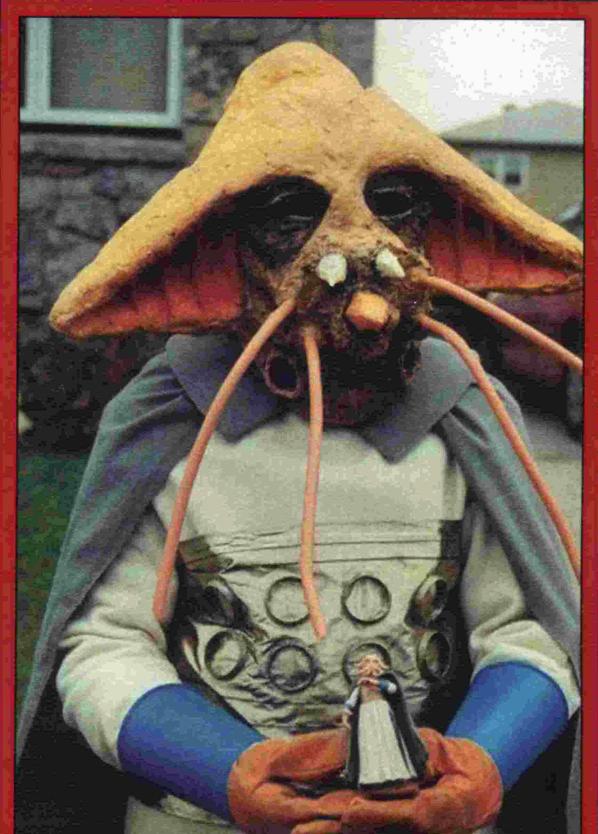
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## JABBA'S BOOK CLUB

Count me among those who found *Traitor* to be a fascinating and enjoyable book. Matthew Stover's writing style took a little getting used to. After a few chapters, I found it hard to put the book down. I found Jacen's character development to be both profound and thought provoking—and just what this character needed (besides a good swift kick in the pants). He was really starting to get on my nerves in the previous books. I can't wait to see where Jacen goes from here. I hope future books will build on what Mr. Stover has done.



## QUARREN COSTUME

Steven Garcia of Staten Island, NY, made this costume of Tessek the Quarren for Halloween last year with a little help from his dad, James.

Reading this book also presented me with a little mystery that I hope you can solve. After finishing this book, I became interested in finding out a little more about Ganner Rhysode. A minor character to be sure, but he has appeared in several previous books. I grabbed my copy of *The New Essential Guide to Characters* and was greatly surprised to find that he wasn't there. Not even an "honorable mention" in the appendix. I then grabbed my *Star Wars Encyclopedia*, sure that Steve Sansweet would not have missed including this character. I was disappointed again.

I'm not sure when Ganner was introduced, and it is possible it was after 1998 when the "Encyclopedia" was published, but surely he should have been mentioned in the *Essential Guide* which was published recently. Any idea why the oversight?

**ROBERTA COHEN**  
Beaverton, OR

We couldn't agree more about Matt Stover's *Traitor*. With just one Star Wars book, Matt has already become one of our favorite authors of *The New Jedi Order*.

The cuddly Ganner Rhysode first appeared in Mike Stackpole's

## ARTISTIC LICENSE PLATES

From all across the U.S., fans continue to display their passion for *Star Wars* on their vanity plates. Keep 'em coming! Just make sure to include a clear photo (digital via email if possible), as well as your full name and hometown.

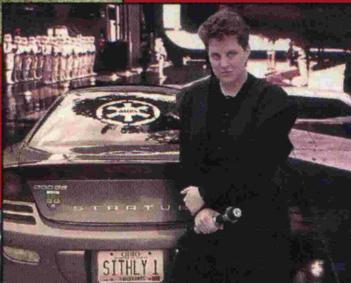
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*Dark Tide I*—Onslaught, well after the *Star Wars Encyclopedia* was completed. Since then, he's also appeared in *Dark Tide II*—Ruin, Agents of Chaos—Jedi Eclipse, Star by Star, Dark Journey, and Rebel Dream. As for why he didn't

make the cut in *The New Essential Guide to Characters*, author Dan Wallace tells us that space limitations meant making tough choices about which prominent NJO figures to include. Since work had not begun on *Traitor* when Wallace

## WANNA RUMBLE?

Write to: REBEL RUMBLINGS, 3245 146<sup>th</sup> Place SE, Suite 110, Bellevue, WA 98007, or e-mail [swinsider@poizopublishing.com](mailto:swinsider@poizopublishing.com). Letters may be edited for clarity and space considerations. All mail MUST include your full name and home city. *Star Wars Insider* is not responsible for any unsolicited material received. Due to time constraints and the volume of letters received, individual responses are not possible.

outlined the Guide, Dan had to choose characters based on prior works. "Consequently," he writes, "other important *The New Jedi Order* characters (Vergere, Viqi Shesh, Nom Anor, and Tsavong Lah, for example) took the spot that Ganner could have potentially received had we been able to predict his future importance."

## IT LOSES SOMETHING IN THE TRANSLATION

In your October 2002 issue, in the interview with Veronica Segura on page 50, the Mamet/Macy acting technique referred to as "Practical Statics" is, in reality, "Practical Aesthetics." The technique is so effective it probably deserves a correction in the next issue.

LESLIE WHITEHEAD  
Palm Desert, CA

*Inkabunga!* And now we realize we should send one of our editors to Spanish class so we can double-check the translations instead of relying on the *Star Wars Galactic Phrase Book & Travel Guide*.

## KENOBI APOLOGIST

In *Insider* #61, Andrew Crimer wrote to "Rebel Rumblings" wondering about Obi-Wan's reference to stormtrooper precision. In my opinion, Obi-Wan said, "Only Imperial stormtroopers are so precise" not to indicate to Luke that stormtroopers have good aim, but rather to indicate that the damage was done by the Empire. Think of it this way: Obi-Wan said, "Only Imperial stormtroopers are so precise," not "Only Imperial stormtroopers are so precise." See the difference?

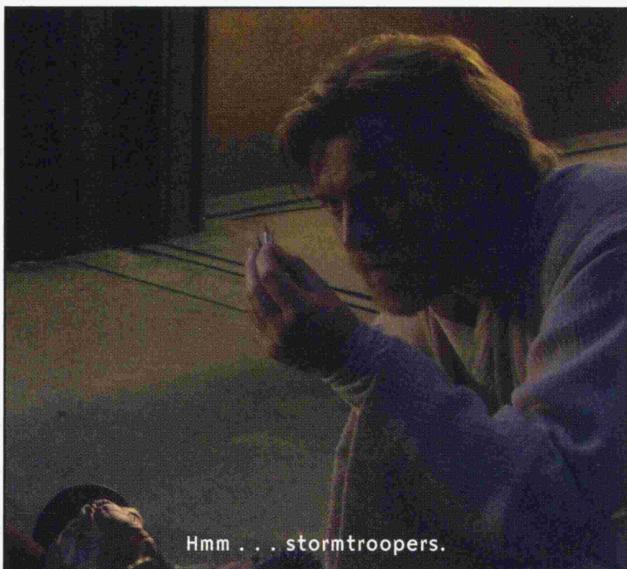
DAVID ELLERIE  
Cedar Rapids, IA

No, David, we don't see the difference. Frankly, we think Ben Kenobi put you up to this feeble defense of his obvious falsehood. You should be ashamed of yourself, acting as a shill for that barhopping, arm-lopping rascal!

## COSTUMES

I've been reading your articles on Celebration II and I was wondering

» **CONTINUED ON PAGE 94**



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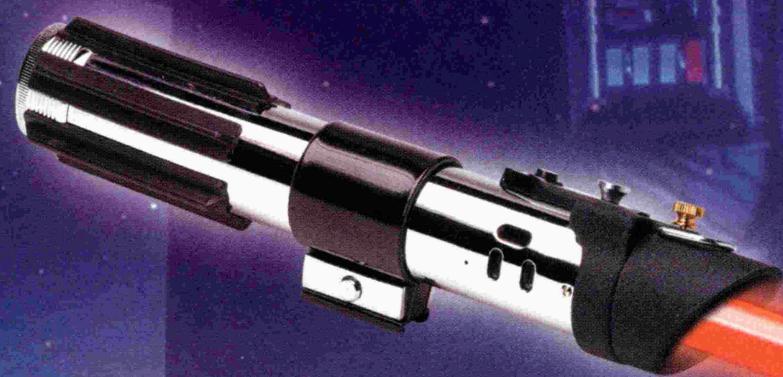
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*"The circle is now complete. When I left you,  
I was but the learner. Now, I am the master."*

— Darth Vader to Obi-Wan Kenobi  
*Star Wars: A New Hope*



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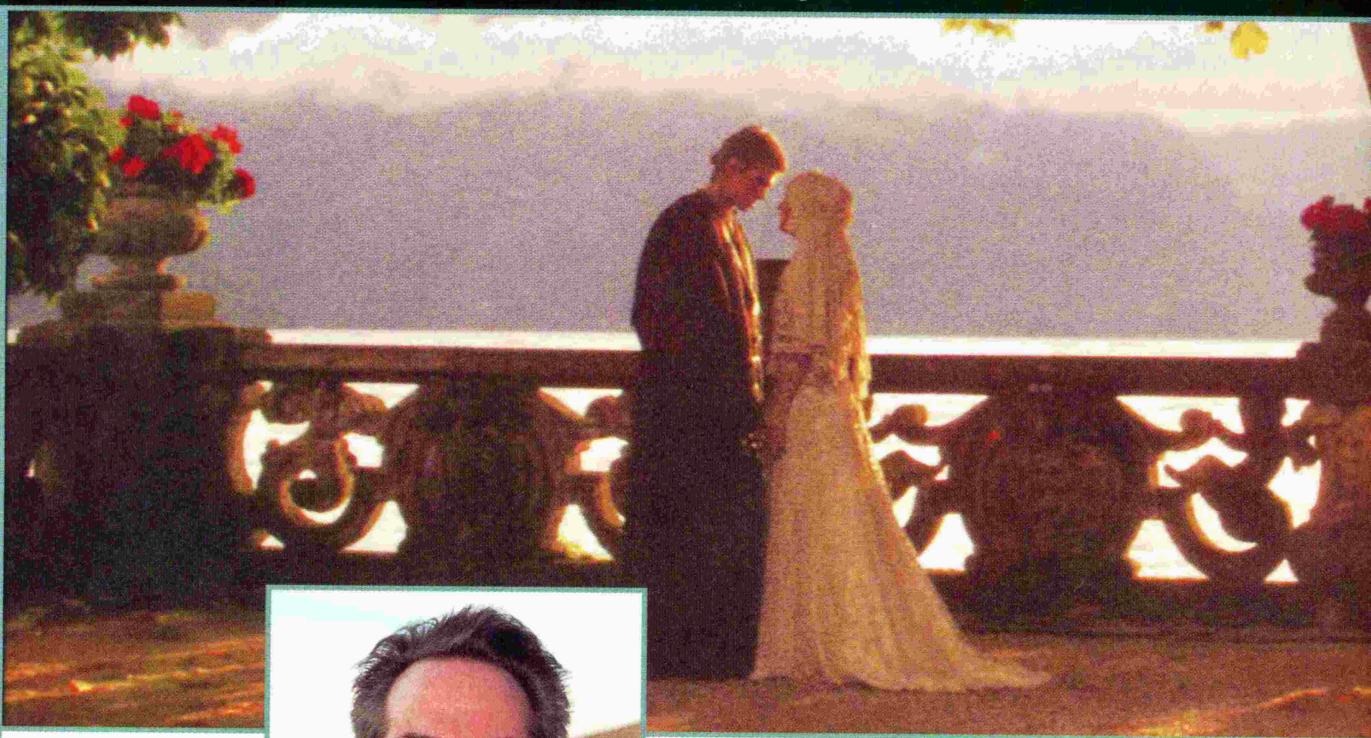
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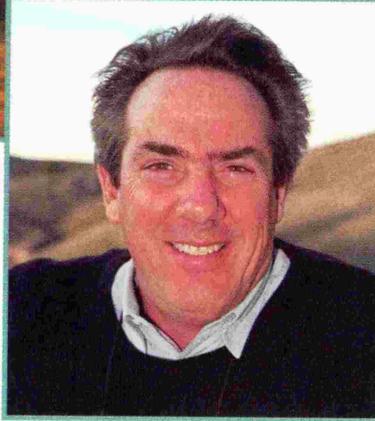
# PREQUEL

**Rick McCallum on Preparing for Episode III, Adventures on**

PREQUEL UPDATE 63



Rick McCallum, Producer of *Star Wars: Episode II Attack of the Clones*, also produced *The Phantom Menace* and *The Star Wars Trilogy Special Edition*. Photo by Halina Krukowska.



**Personally, I much prefer shooting on location to being on stage, because you never know what's going to happen.**

**W**hen *Star Wars Insider* asks producer Rick McCallum for an update on Episode III, the first thing he does is offer up a laundry list of what's *about* to happen: "I finalize the deal at Fox in Sydney in about a week's time. I've got our production designer starting in October. Our costume designer starts next month, and she starts shopping for fabric. We're equipping the sound stages, sending stuff from England back over to Sydney. So we're in real 'go' mode now."

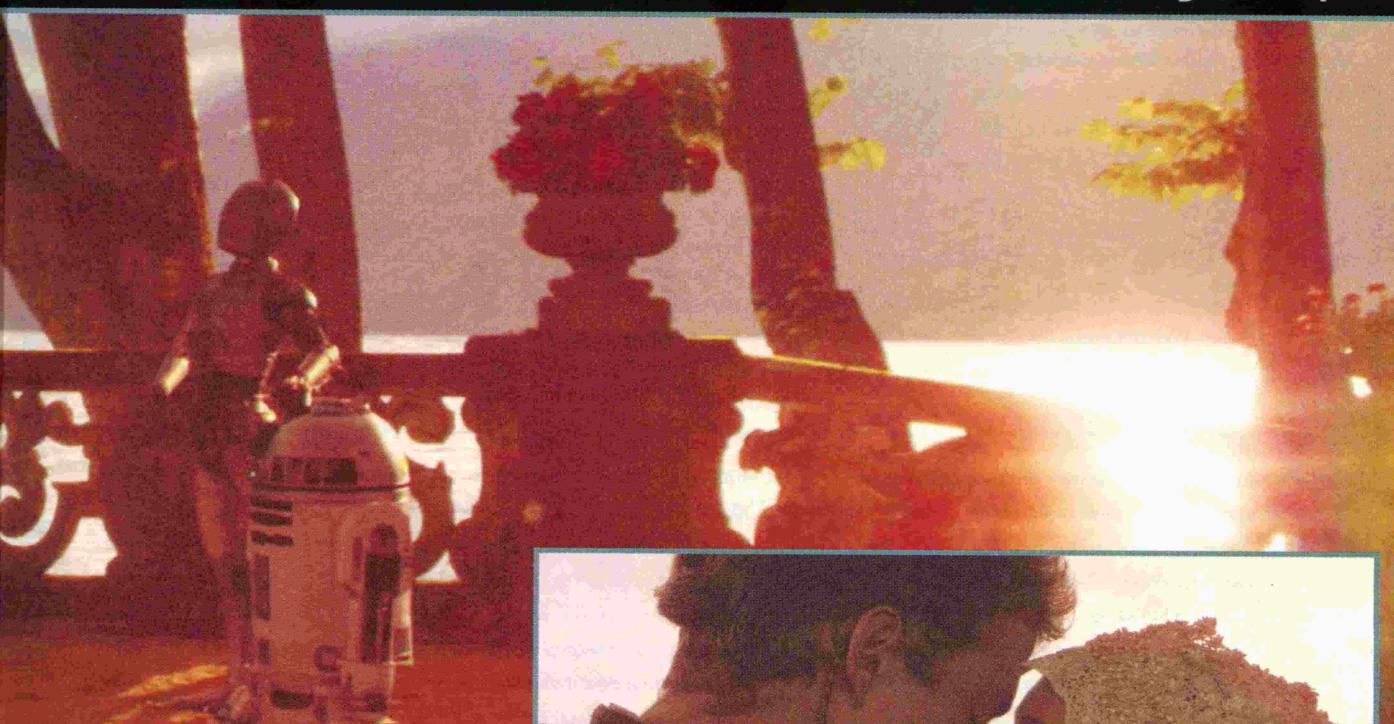
Until then, most of the pre-production work remains in the talented hands of JAK Productions, whose members meet with McCallum and George Lucas each week to show concept designs. "We've been doing that for three or four months now, so we're starting to collect the basic look and feel of the planets that are involved. It's probably going faster than George wants, but slower than I want it to. We're getting there."

McCallum laughs as he explains the discrepancy in desired speeds by adding, "George says he's writing, so we're just moving forward, trying to make him feel as guilty as possible." The possibility that Lucas will employ a co-writer for Episode III remains "impossible to tell" at this point, but McCallum expects the screenplay will be finished next spring.

# UPDATE 63

Location, and the End of *Star Wars*

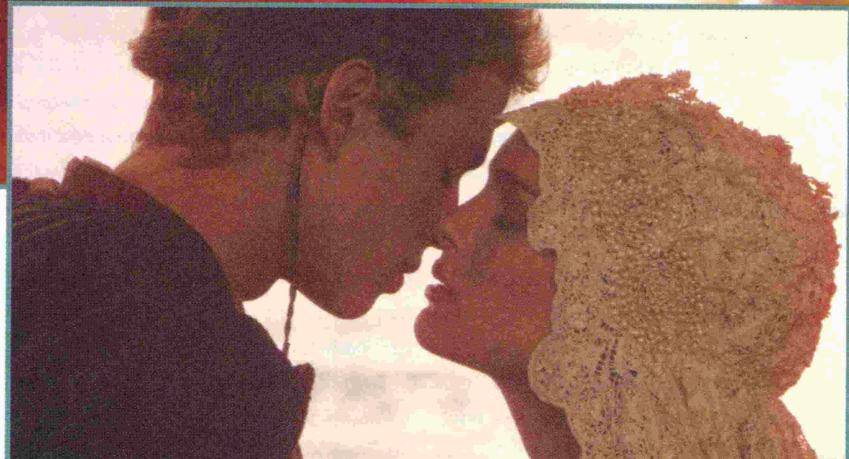
by Dave Gross



## Location

Recently back at Skywalker Ranch after a visit to Sydney, Australia, McCallum is quick to shoot down rumors that he has been scouting Scotland and the Czech Republic for gothic-style locations, as has been the online buzz for the past few months. "Never believe rumors you read on the Internet," he says.

In fact, McCallum hasn't started location scouting for Episode III. "I'll probably start doing that when [production designer] Gavin Bocquet starts, which will be in late October." Recently, Bocquet impressed McCallum with his designs for the Vin Diesel explosion thriller *XXX*, one of the films the producer enjoyed most this summer. "I had more fun watching *XXX* than I've had watching any other spy movie for the past five years."



Surprisingly, McCallum doesn't see as many movies as he would like, especially in a year that wraps one *Star Wars* movie and begins another. He seems to spend most of his time on airplanes, where he racks up over a quarter of a million frequent-flier miles a year and feeds his mind by reading dozens of magazines, "everything from *Architectural Digest* to *Loaded*, *Details*, and *Wallpaper*."

All that travel pays off when it leads to another exotic land for location shooting.

That's when McCallum's job finally converges into equal parts manager and thrill-seeker. "Personally," he says, "I much prefer shooting on location to being on stage, because you never know what's going to happen."

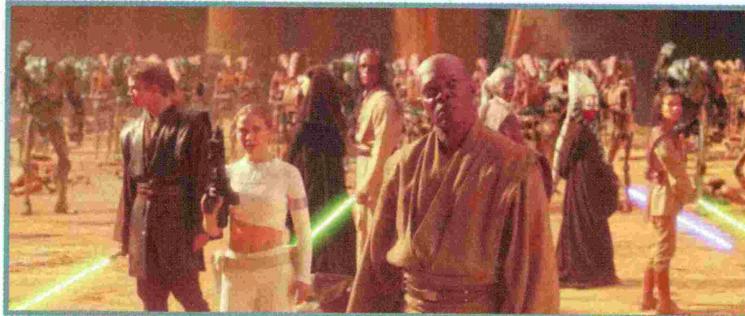
As the man responsible for making the shoot run smoothly, McCallum asks himself the same questions when deciding on a location: "What's the access to it? How do I get my gear there? Where do I house my crew? How quickly can we get in and out of the place before we go to another country?"

## Indy 4 Rumors

As with the rumors about Episode III locations and casting, Rick McCallum again cautions fans against believing what they read on the Internet. This much is certain, he says: "Frank Darabont is writing the script. Frank Marshall is producing the film. George and Steven Spielberg obviously want to do it, and so does Harrison Ford. It's just a matter of getting the script done, making sure they all buy off on it, and finding the time when they can do it."

But what about these rumors we hear about Indy's son? His old girlfriends? His dad? His best pal Salla? McCallum can only say, "It's way too early to even conjecture about that stuff."

**Frank Darabont is writing the script. George and Steven Spielberg obviously want to do it, and so does Harrison Ford.**



## Lightsaber Training

He can't even hint about specifics, but Rick McCallum expects that Episode III will once again showcase spectacular lightsaber battles. "I'm not only expecting it," he says, "I'm looking forward to it."

He demurs when asked how Lucas and stunt coordinator Nick Gillard could possibly top the Jedi fight scenes in *Attack of the Clones* but reminds us, "Episode III is the last one. So no-holds barred now."

With that lofty goal in mind, the principal combatants have their work cut out for them. "Hayden's doing a small movie," says McCallum, "and he finishes that at the end of September, then goes into some serious training. He's got some serious work to do. He's going to beef up a lot. He changes physically a lot. Our stunt coordinator will start three and a half or four months before shooting, when he'll start working with Hayden and Ewan McGregor."

The answers to those questions are crucial, because in a single day the crew might leave Italy, arrive in Spain, and start shooting. McCallum's seasoned crew, most of whom have worked with him since *The Young Indiana Jones Chronicles*, has honed the location shoot to a science. "It's something we feel very, very comfortable doing. It's very easy for us, because we've been doing it for twelve years nonstop."

Establishing a location shoot is "like setting up a company," explains McCallum. He's the one who has to make decisions like "deciding where the offices will be, where everybody's going to be the happiest, how

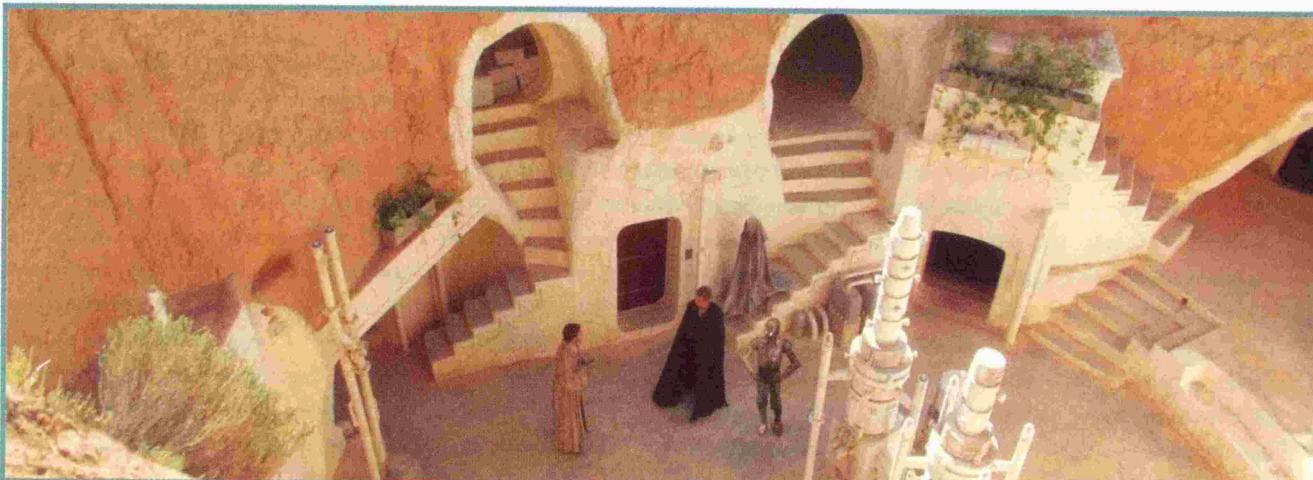
you're going to get food there—all the basic problems of setting up any kind of organization. But in this it's so intense because we're in and out so quickly."

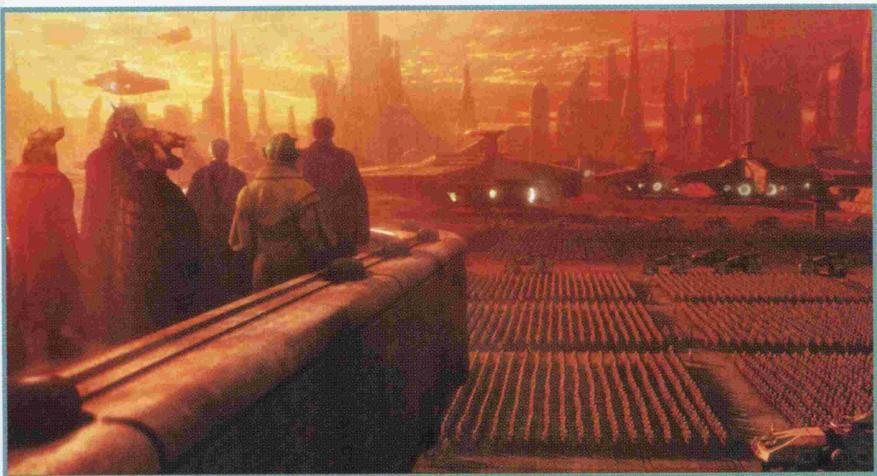
No matter how much experience the crew has, McCallum says, "It's always a challenge. You never know when you go to a new location what problems you're going to face, including the local politics of where you're filming. When we shoot in Caserta we can only shoot from 6:00 p.m. to midnight, because it's one of the most famous tourist destinations in Italy."

Such time restrictions might prevent other crews from using a famous location, but

Caserta was so appropriate for the Naboo palace scenes that the problems seemed less daunting. It's the same with every location, says McCallum. "You need to work around all the indigenous problems of each little place that you're working in, and you've got to weigh whether or not what you're getting on screen is worth the sacrifices that you have to make."

It's hard for McCallum to name a single favorite shooting location, but he offers a few that stand out. "India was probably the greatest time I ever had shooting a movie, because you have virtually no clue what's going to happen to you, both in terms of weather [and] the permissions that you have."





It's such an elastic society. That makes it the most challenging but also often the most rewarding. You can have a typhoon hit you. It's just an amazing place to shoot.

"The most beautiful place we've shot at on *Star Wars* was obviously Lake Como, Italy, but also shooting in Sydney was a fantastic experience. In Spain, we had a great time, and Tunisia is one of our favorites because we've been going there for years. Each has its own little thing. Whenever you do Tunisia in the summer, you know it's going to be 125 or 130 degrees. That's a major challenge, especially if you're shooting in the desert. Spain, likely, if you're shooting in Seville in the

rewarding, because it's not as *fun*."

That sense of controlled chaos obviously appeals to McCallum, and he thinks it inspires other members of the cast and crew. "There's no doubt about it, if you have the right crew and the right cast." When pressed on the question of whether everyone on the cast and crew welcome the challenges of a difficult location shoot, he chuckles and amends his statement: "Certainly everybody on the crew."

### The Fall of the Republic

"Episode III is the last one," McCallum reminds us. "In many ways in terms of scale, in terms

has had a preview of the story to come. It will not be limited to the events we expect to happen. "I think it will be reflected in terms of the design of the picture, the photography, the look. This is the downward spiral."

American audiences are notoriously unwilling to accept movies with a downbeat conclusion, but McCallum is not worried about how fans will approach the saga's most ominous episode. "I think we'll be given a lot more leeway there, because most people understand that this is just a chapter. Yes, the film has to work within its own context and work as a film complete unto itself, but when we're talking about the issues that we have to deal with, there's not a lot of light there. Most people who know the *Star Wars* saga know that this is Anakin's destiny. In many ways, he is the Chosen One. Without him, the galaxy would never be saved."

Some fans have wondered whether the Chosen One is truly Anakin Skywalker. Some think the prophecy really refers to his son, Luke, who is the one who opposes Darth Vader and prompts his betrayal of the Emperor. McCallum is a traditionalist on this subject. "I personally see it as Anakin, but you have to work that all the way through. Remember that Darth Vader gives up his life for his son. That's redemption."

From that "certain point of view," there will be at least a glimmer of light at the end of Episode III, since we all know where Anakin's journey ultimately leads. Add that to the fact that we know Luke and Leia escape the influence of their father and his Master, and we all have (a new) hope for the future.

Considering the tragic theme of this final chapter in the prequel trilogy, should fans expect it to be more violent than previous movies? "No," replies McCallum. "I don't think so. The violence comes from within. It's betrayal. That's more violent than almost anything."

Despite these general predictions, McCallum remains carefully coy when asked whether fans should brace themselves for the deaths of important characters. "You should definitely brace yourself for that," he laughs, refusing to give any more specific hints.

At least we can say we tried.

## I can't promise a happy ending.

summer, can be nearly as hot. It can be up to 115 degrees. You've got to have the right crew to be able to deal with that kind of pressure and the kind of extremes you're dealing with. Italy. At least every time we shoot there, it's always raining. We don't know whether we have bad luck, but despite that, it's always an incredible experience."

If it sounds as if McCallum welcomes disaster, it's because he loves the sense that something *could* go wrong so that he can step in to fix it. "The thing that I love about it is, here *is* a mystery. You never know what's going to happen, whereas on stage everything's pretty regulated, you control the environment completely. It's much easier, but it's also not as dynamic. It's not as

of what's going on, in terms of the story, everything, it's going to be the biggest one."

In addition to being the last *Star Wars* movie, Episode III also promises to be the darkest chapter in the Skywalker saga. Even without a script in hand, fans expect that certain events will happen: Obi-Wan and Anakin will fight, the Emperor will take control of the galaxy, Anakin will become Darth Vader, Yoda will end up stranded on Dagobah, and Obi-Wan Kenobi will change his name to Ben and become a hermit on Tatooine.

"I can't promise a happy ending," says McCallum.

In addition to his own expectations as a fan of the series, McCallum has the advantage of overseeing the early concept designs, so he



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FROM THE WORLD



# STAR NEWS 63

FROM THE WORLD OF LUCASFILM

by Benjamin Harper, Lisa Stevens & Mary Franklin

## “Size Matters Not” —Except on an IMAX Screen

### The World’s Smallest Action Hero Comes to the World’s Biggest Screens

When the latest installment of the *Star Wars* saga hit theaters in May, many fans sought out the biggest screens on which to see the epic space fantasy. Now Lucasfilm and Twentieth Century Fox are upping the ante with exclusive distribution of Episode II to IMAX theaters across the U.S. and Canada. Beginning November 1, for a limited holiday season release, *Attack of the Clones* comes to screens up to eight stories tall and over 100 feet wide.

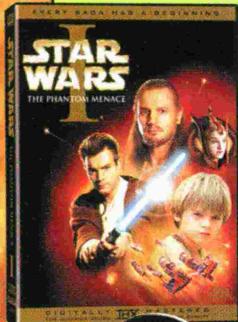
“You couldn’t find a movie better suited for the IMAX format,” said Bruce Snyder, President, Domestic Distribution, Fox. “We are thrilled to bring this giant of a film to the giant IMAX screen.”

Episode II marks the first time IMAX has re-mastered a movie that was digitally captured and created. IMAX DMR sharpens and enhances

the quality of images and soundtrack, transforming them into 15/70 format for presentation on the giant IMAX screen.

“The combination of Lucasfilm’s innovative digital technology and the revolutionary, proprietary IMAX DMR technology will deliver the clear, crisp, and sharp images and sound that IMAX theatre-goers have grown to expect,” said Richard L. Gelfond and Bradley J. Wechsler, Co-Chairmen and Co-CEOs for IMAX Corporation. “Given its tremendous appeal, grand design, spectacular images and sound, this film will be great for IMAX theatres.”

Now the only question is, who will be the first to get in line? For more details and information about participating IMAX theaters, go to [www.starwars.com](http://www.starwars.com).



Lucasfilm's Steve Sansweet showed fans a sneak preview of the *Attack of the Clones* DVD. Photo by Vic Wertz.



## San Diego Comic-Con International 2002

Once again, San Diego, CA was the site for Comic-Con, a four-day extravaganza for every type of cool entertainment you can imagine—and *Star Wars* played a large role.

Steve Sansweet offered fans a video presentation followed by a Q&A session. The videos included behind-the-scenes Episode II clips, a delightful review of Celebration II, a collection of images from various TV coverage of the Episode II release, and a sneak peak at the Episode II DVD. Fans enjoyed an advanced look at one of the deleted scenes included in November's release of the *Attack of the Clones* DVD, depicting Obi-Wan Kenobi in the Jedi lab analyzing the dart that killed Zam Wesell. Sansweet also introduced a separate six-hour session of *Star Wars* Fan Films that had been finalists in the Lucasfilm/Atomfilms.com awards contest. Seven of the filmmakers answered questions. Dark Horse and Hasbro also had *Star Wars* panels.

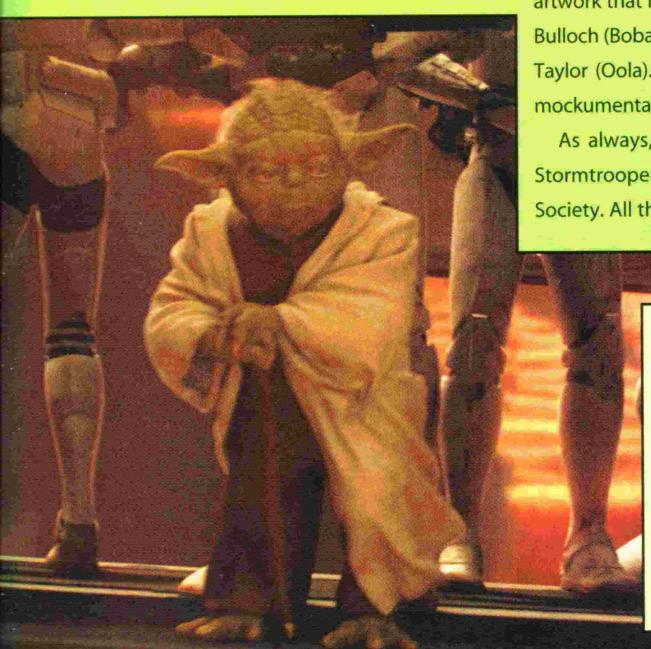
Plenty of *Star Wars* celebrities joined the festivities. Michonne Bourriague (Aurra Sing) and Amy Allen (Aayla Secura) were signing exclusive pictures in the Wizards of the Coast booth. Peter Mayhew (Chewbacca) had his own booth where he was giving away homemade buttons of fan artwork that had been given to him in his travels. The upstairs autograph area featured Jeremy Bulloch (Boba Fett), Warwick Davis (Wicket, Wald), Don Bies (R2-D2's human operator), and Femi Taylor (Oola). Mark Hamill (Luke Skywalker) was seen all over the convention floor filming a mockumentary about a famous comic creator, whom he also portrays.

As always, the fans were also out in force. Southern California contingents of the 501<sup>ST</sup> Stormtrooper legion and Rebel Force were on hand, along with the San Diego *Star Wars* Society. All three had booths in the convention hall to recruit new members.



## Mine! Or I Will Help You Not!

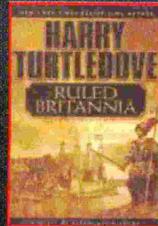
Puppet no more, Yoda has proven once and for all who the real Master is. The little green Jedi has been chosen as the All-time Best CG Character in *Entertainment Weekly*, beating out such recent upstarts as Shrek and Gollum from *Lord of the Rings*. According to EW, "After thrice appearing as a puppet, this backwards-speaking midget gets a well-deserved retooling in Episode II as a youthful, high-flying CG Jedi. Freed from the restraints of strings and hands, Yoda seems even more real."



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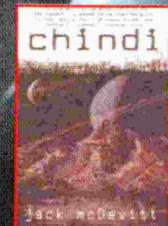
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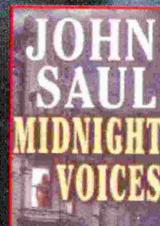
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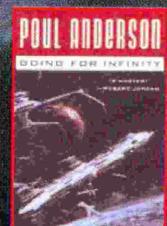
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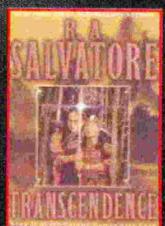
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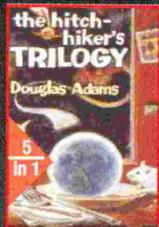
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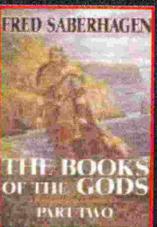
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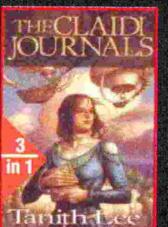
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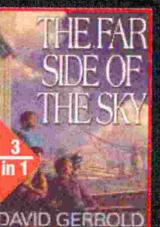


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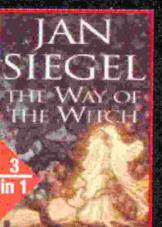
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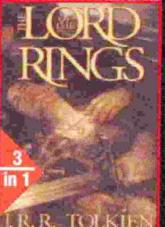
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## Gen Con Game Fair 2002

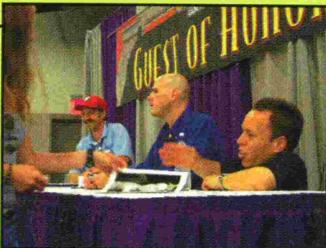
As the last Gen Con located in Milwaukee, WI, this year's Game Fair was a festive going-away party. *Star Wars* gamers by the score came to compete in the first ever *Star Wars* Trading Card Game Championships as well as the Role Playing Games Association Network's Living Force campaign. The winner of the TCG Championships, Joey Leake of Atlanta, GA, received a prize package including a trip for two to Australia to see where Episode II was filmed at Fox Studios.

Paizo Publishing was on hand to speak to fans and to unveil the new Fan Club membership package. The *Star Wars Roleplaying Game* R&D



folks ran constant demos on their awesome 3-D dioramas with Hasbro action figures. Fans could demo the new Sith Rising expansion for the *Star Wars TCG* at the Wizards of the Coast booth and pick up the first copies of the new *Power of the Jedi Sourcebook* for the *Star Wars*

RPG. Warwick Davis was the *Star Wars* guest of honor. In addition to signing lots of autographs, the star of *Willow* also presented the film he made during the filming of *Return of the Jedi*, *Return of the Ewok*.



## Encore!

Festival Theatre USC-USA presents its popular and acclaimed *Star Wars in Thirty Minutes* in a regular engagement in Los Angeles this month. Beginning Friday, October 25, at the Coronet Theatre in West Hollywood, the company will perform every Friday and Saturday at 11:00 p.m.

The play, adapted from *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*, was one of the great highlights of *Star Wars Celebration II* in Indianapolis this past May. Adapted for the stage by Patrick T. Gorman, who performed as Nien Nunb at *Celebration II*, the production remains faithful to the original events and dialogue of the *Star Wars* movies while its compression of nearly seven hours of film into a mere half-hour transforms them into a frenetic comedy.

## STAR SIGHTINGS

# 63

by Benjamin Harper

» "Well, I'm not dumb, but I can't understand; How he can lift me in the air just by raising his hand."

—"Yoda," by "Wierd" Al Yankovic

**JAMES EARL JONES** (the voice of Darth Vader) will be honored on December 8, 2002 at the 25<sup>th</sup> annual honors of the John F. Kennedy Center for the Performing Arts. Jones, who shares the honors with actors Elizabeth Taylor and Chita Rivera, and musicians Paul McCartney and James Levine, will be received by the President and First Lady at the White House before attending a gala performance and supper dance at the Kennedy Center. Secretary of State Colin Powell will present the honors to the artists at a dinner held the night before the performance. "The honorees are recognized for their lifetime contributions to American culture through the performing arts," the Kennedy Center said in a statement. Kennedy Center Chairman James A. Johnson added that Jones is "an actor whose extraordinary range and power have made him an institution."

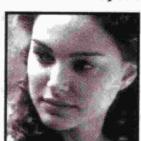


Come on baby, shake your body, do that conga!

**JIMMY SMITS** (Bail Organa) co-hosted the 3<sup>rd</sup> Annual Latin Grammy Awards on CBS September 18, 2002. The show was broadcast from Hollywood's Kodak Theatre. Smits, whose co-host was Gloria Estefan, co-owns one of the hottest Latin music clubs in Los Angeles, the Conga Room. His dedica-

tion to his Latin heritage has made him an important and highly visible member of the Hispanic community. He is co-founder of the National Hispanic Foundation for the arts, an organization created to assist Latino entertainment professionals. Smits also recently completed a critically acclaimed stint at New York's Shakespeare Festival in Central Park in *Twelfth Night* to sold-out audiences.

**NATALIE PORTMAN** (Senator Padmé Amidala) and haute couture designer Isaac Mizrahi (subject of the 1995 documentary, *Unzipped*) will be sharing some interesting experiences on an upcoming episode of Mizrahi's aptly-titled, *The Isaac Mizrahi Show*. According to the Associated Press, Portman and Mizrahi will join forces to groom his dog, Harry. Who knows what zaniness will ensue? Other guests will include Selma Blair (*Cruel Intentions*, *Legally Blonde*), for whom Mizrahi designs a cocktail dress, and Juliette Lewis (*Natural Born Killers*, *What's Eating Gilbert Grape*), with whom he goes bowling. "Someone talking about their favorite kind of pasta can be just as fascinating to listen to as them talking about global warming or any other monumental topic," Mizrahi said about his show. *The Isaac Mizrahi Show*, which is in its second season on the Oxygen Network, airs on Wednesdays at 10:30pm EDT.



In other Padmé reports, apparently the Senator recently assisted MTV in a rather unorthodox manner. According to the Internet Movie Database, Portman dated comedian Jimmy Fallon for a week to help boost ratings for MTV Video Music Awards. Fallon, who is said to be romantically involved with Winona Ryder, claimed that he had three conditions for hosting the show, which aired on August 29<sup>th</sup>—one of the conditions, and it's a pretty big one, was dating Queen Amidala.

Ain't It Cool News ([www.aintitcool.com](http://www.aintitcool.com)) churned up an interesting tidbit regarding the original farm boy/Jedi himself, **MARK HAMILL** (Luke Skywalker)—at a panel at Comic-Con 2002 in San Diego, Hamill revealed that he is currently doing a film with the working title, *Comic Book: The Movie*, which will be a mockumentary along the lines of *Waiting for Guffman* and *Best In Show*. The AICN reporter stressed that Hamill was not intending to aim an insulting eye at comic book collectors. "I am one of you. Before I was ever in sci-fi films, I was, and am, still one of you," he said to enthused fans at Comic-Con, some of whom were also lucky enough to be extras in the film.



**LIAM NEESON** (Qui-Gon Jinn) recently began shooting the romantic comedy *Love, Actually*,

The Coronet Theatre is at 368 North La Cienega Boulevard in West Hollywood. Tickets are \$12.50 and are available at the Coronet Theatre Box Office 310-657-7377 or Ticketmaster 213-480-3232. ☺

## Subscribe to the Fan Mentality

Beginning with the next issue of *Star Wars Insider*, subscribers will enjoy something old and something new: *Bantha Tracks*, the quarterly newsletter of the Official *Star Wars* Fan Club.

*Bantha Tracks* was the very first newsletter for the Fan Club, published by Lucasfilm from 1978 until 1987. The new Fan Club, under the management of Paizo Publishing, is "bringing back the *Tracks*."

### A few highlights from the premiere issue:

» Sneak backstage at *Star Wars* Celebration II with fans who experienced the action firsthand—as volunteers who kept the show running, and as stars of their own Celebration productions. Read how fans got to play vital roles in the huge three-day event, and dig up a few ideas on how you could be part of Celebration III.

which is writer Richard Curtis' directorial debut. *Love, Actually*, which is ten love stories intertwined, brings Neeson together again with Laura Linney (*The Truman Show*, *The Mothman Prophecies*), his castmate in *The Crucible* on Broadway. The film, which began filming on September 2, 2002 and is being shot in and around London, also stars Hugh Grant (*Notting Hill*, *About a Boy*).

Neeson recently unveiled a statue of Irish freedom fighter Michael Collins in Clonakilty, Ireland on the 80<sup>th</sup> anniversary of Collins' assassination. Thousands crowded around Collins' hometown to see Neeson unveil the seven-foot tall bronze statue. "He is my hero," said Neeson, who played Collins in the 1996 film appropriately titled, *Michael Collins*. "He is still inspiring me. Two years ago when I was recovering from a near-fatal motorbike accident in a New York hospital, I often asked myself, 'what would Mick do?'"

LEPRA, the British Leprosy Relief Association, is getting help from a Jedi Master. **EWAN MCGREGOR** (Obi-Wan Kenobi) has donated a pair of his shoes to the charity organization as part of an unusual Internet charity auction on eBay in the United Kingdom. Over fifty celebrities donated shoes to the organization, which planned the online auction November 8 to help raise funds to battle and raise awareness of the disease. McGregor donated a pair of size 9-1/2 black Hogan boots, both of which were signed by the actor. The right boot was even embellished with the important note, "This way up." Bidding started at just one pound!



McGregor has signed on to star with Albert Finney (*Scrooge*, *Erin Brockovich*) in Columbia Pictures' *Big Fish*. The film, which is based on Daniel Wallace's novel, *Big Fish: A Novel of Mythic Proportions*, is the story of a dying father and his son who is trying to figure out who his father is by piecing together stories he's collected over the years. The son eventually recreates his father's life through a series of myths and legends, and begins to understand his father through these stories. According to *The Hollywood Reporter*, the directing chores will go to Tim Burton, the man responsible for classics such as *Batman*, *Pee-wee's Big Adventure*, *Beetlejuice*, and *Mars Attacks!* Filming is slated to begin in Alabama in January 2003. Two of the film's producers, Dan Jinks and Bruce Cohen, will be working with McGregor for the second time—they worked with him on the 2000 film, *Down With Love*.

And, a final chunk of Jedi news—After 10 weeks of voting, McGregor was voted FilmFour's ([www.filmfour.com](http://www.filmfour.com)) Coolest Movie Star and Celebrity Big Brother. He narrowly beat another Jedi Master, **SAMUEL L. JACKSON** (Mace Windu).

And down under, another *Star Wars* alumnus has fallen under the watchful eye of Big Brother. **JAY LAGA'AIA** (Captain Typho) participated in a celebrity version of the television show *Big Brother* in Australia and joined other celebrities in the house on August 4.

So, whatever happened to Captain Panaka? **HUGH QUARSHIE** (Captain Panaka) has a recurring role on the BBC hospital drama *Holby City* as



The R2-D2 Builders' Club took their droids on parade at Celebration II, or was that Coruscant?

- » Read about the giant card given to George Lucas by thousands of fans expressing their thanks for 25 years of *Star Wars*.
- » Pass on some intergalactic spam to your closest friends—a chain letter by *Star Wars* author (and *Star Wars* Fan Club member) Aaron Allston.

If you already subscribe to *Insider* you will receive *Bantha Tracks* beginning with issue #64. To subscribe call 1-800-692-3836, or go to [www.paizopublishing.com](http://www.paizopublishing.com). ☺



one of the main characters. Joining Quarshie for the new season of the program was none other than X-wing pilot and Ewan's Uncle **DENIS LAWSON** (Wedge Antilles). Lawson plays the new doctor, Tom Campbell-Gore.

Another *Star Wars* actor turned to television—**WARWICK DAVIS** was recently in an episode of the PBS Mystery series, *Murder Rooms: The Dark Beginnings of Sherlock Holmes*. Davis was featured in Episode 3, "The Kingdom of the Bones." In the episode, he played Randolph Walker, the director of a roving circus troop. The episode revolves around a museum curator who's recently acquired an Egyptian mummy. When he unveils the mummy to the public, beneath the bandages is a fresh corpse. Zoinks!



What's in **Industrial Light & Magic**'s future? The visual effects house has two more films on its plate: writer/director Stephen Sommers' monster triple-threat *Van Helsing* for Universal, and theme-park-ride-turned-motion-picture *Pirates of the Caribbean* for Disney. ☺



joined other celebrities in the house on August 4.

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The field of archaeology is all about learning to read the messages contained in human-made objects and answering the question, "What do they say about their creators?" The same approach works in the *Star Wars* galaxy, whether we explore the implications of various details within, or probe the technical magic behind the scenes.

# MOS

BEHIND-THE-SCENES INFORMATION  
STAR WARS UNIVERSE INFORMATION

KEY

## DOCKING BAYS

Expensive, high-end spacecraft like Padmé's starship drop neatly into their landings with focused anti-gravity beams that hardly disturb the dust of a landing field. Most freighters, however, are built for pure utility, and their heavy repulsorlifts "spill" enough a-grav effect to bowl bystanders over, collapse shanty structures, and kick up minor sandstorms when taking off and landing. It's for these messy craft that standard docking bay craters are designed. The docking bays offer clearance for a-grav effects and prevent blast clouds from spreading into nearby streets and shops. Fully licensed docking bays also feature radiation dampers to keep contamination from powerful starship engines down. Since active dampers eat power, most such safety devices on Tatooine are often inactive.

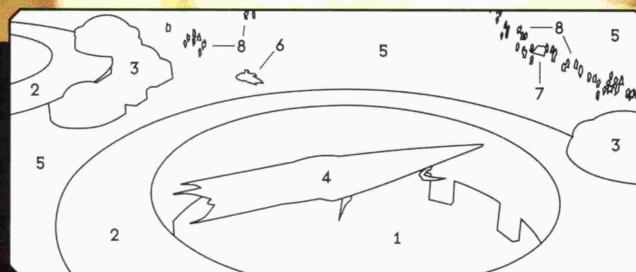


## DESIGN CONTINUITY

Oscar-winning production designer John Barry created the design of the typical Tatooine docking bay seen housing the *Millennium Falcon* in *A New Hope*. This design provided the inspiration for the Star Wars Special Edition scene of the *Falcon* lifting up out of the bay, and it now appears in the docking bays of Mos Espa seen in *Attack of the Clones*. In the original shots for *A New Hope*, the Tatooine docking bay was a full-size set. Since the soundstage at Elstree Studios could hold only half of the large enclosure, a giant perspective mural barely visible behind the full-size *Falcon* completed the illusion. Here, 25 years later, we see the full-round design exactly as Barry originally envisioned.

## INSTANT LANDSPEEDERS

"Where are the landspeeders?" wondered Industrial Light & Magic modelmaker John Goodson when he saw the miniature set for Mos Espa nearing completion. Time and budget had not allowed for constructing landspeeders to scale, but Goodson didn't want Mos Espa to be strangely speeder-less in miniature. So, he designed and built an appropriate landspeeder model during his lunch hour. Yes, Goodson is considered an unbelievably fast worker even at ILM. He produced the "Goodson XP-Special" in a style that fit perfectly with the look of designs by Ralph McQuarrie, Joe Johnston, and John Barry from the first *Star Wars* film. A master of efficient solutions, Goodson made the jet turbine engines almost instantly out of marker caps from his desk drawer. Jeroen Lapré added a computer generated (CG) speeder moving through the shot toward the end.



1. Blast Confinement Basin
2. Inactive Damper Field Hardware
3. Landing Beacon & Guidance Beam Transmitter
4. Padmé's Starship, Created Digitally
5. Miniature Buildings, Tents & Condensors
6. Miniature Landspeeder
7. Digital Bantha
8. Live Action & Digital Extras

BY DAVID WEST REYNOLDS

# SPACEPORT MOS ESPA LANDING

## CLEARED FOR LANDING

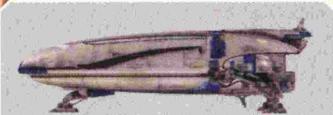
Local spaceport authorities serve as brokers for docking bay proprietors who lease their facilities to arriving ships. Digital code transmissions serve to activate amenities such as landing guidance beams or more-primitive landing lights. Spaceport authorities maintain traffic control by linking ship autopilot systems into master traffic monitors, allowing spacecraft to maneuver rapidly in close proximity without colliding. In outland settlements like Mos Espa, however, only a foolish or inexperienced pilot would trust to such systems, which are often faulty.

## A MIXED POPULATION

Among his other duties, Technical Director Jeroen Lapré oversaw the population of Mos Espa for this shot. The background pedestrians are CG elements created with the aid of ILM's "crowd control" software. In the foreground appear live-action actors, filmed outdoors on bluescreen at ILM. One of the extras carefully matched to a CG ewok held its rein perfectly. Lapré also rendered two CG banthas seen shuffling through the streets in this shot, along with droid rickshaws and other diverse inhabitants. "I really enjoyed this shot," Lapré says. "It was a pretty shot, dramatic, and very rewarding to work on with all the elements interacting."

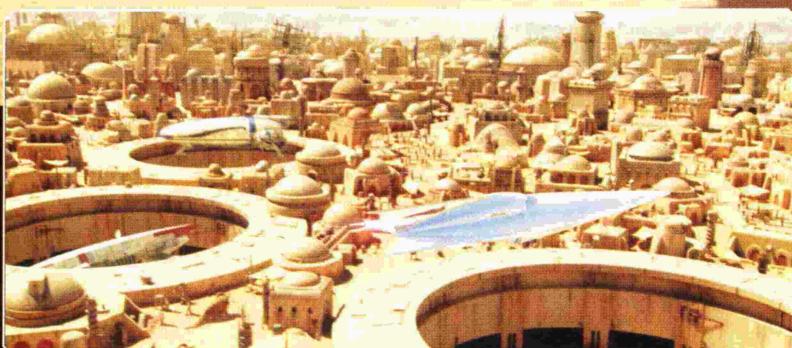
## REBEL MAC

Like every other starship in *Attack of the Clones*, Padmé's starship here is a CG model. ILM's "Rebel Mac" unit, a Macintosh-based group that operates independently of the standard CG pipeline, created this one. Ben Von Zastrow was in charge of animating and rendering the Naboo ships, as well as the Brocklander ships seen in the nearby docking bays. The Rebel Mac team produced all the Naboo ships seen in *Attack of the Clones*.



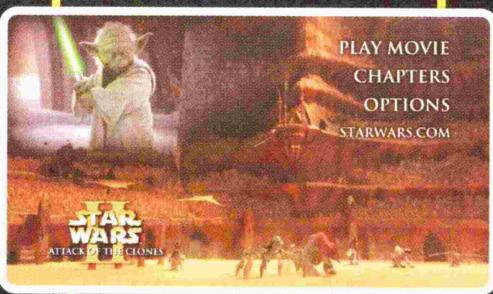
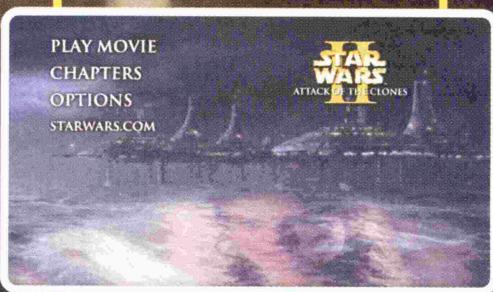
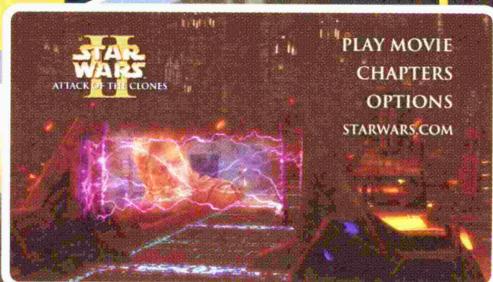
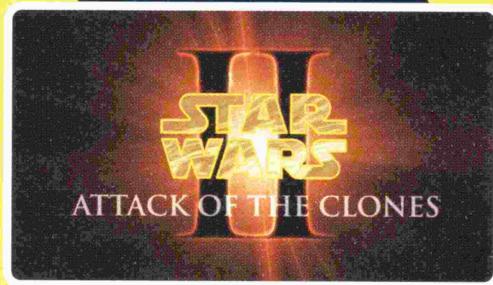
## MINIATURE MOS ESPA

The ILM model shop created three miniature Tatooine docking bays for *Attack of the Clones*. Many Mos Espa model buildings made for Episode I, with some new construction and detailing, filled out the miniature set. A digital matte painting by Kent Matheson that extended into the distance provided a background for the miniature set for wide-angle shots.



The *Attack of the Clones* DVD set features three different main menus based on three prominent settings from Episode II.

Obi-Wan Kenobi confers with the Jedi Temple's analysis droids on the origins of the dart that killed Zam Wesell.



# EPISODE III

# ATTACK OF THE CLONES

GOES FROM MOVIE THEATERS  
TO HOME THEATERS  
AT LIGHTSPEED

## DVD PREVIEW

BY DAVE GROSS & MICHAEL MIKELIAN

# EPISODE II DVD PREVIEW

**F**resh from sweeping the fifth-annual DVD Awards, the team that produced the DVD release of *Star Wars: Episode I The Phantom Menace* is preparing to strike again with the November 12<sup>th</sup> DVD launch of *Attack of the Clones*. For the scoop on their plans for the new two-disc set, *Star Wars Insider* recently spoke with members of the production team who took home honors in the "Viewer's Choice," "Best Authoring," "Best Menu Design," and "Best Audio Presentation" categories for *The Phantom Menace* DVD. In addition to sharing some of the details of the special features of the *Attack of the Clones* DVD, they explained how digital technology makes the latest *Star Wars* release an essential part of every movie fan's video library.

## DISC 1: THE MAIN EVENT

Jim Ward, Vice President of Marketing for Lucasfilm Ltd., served as executive producer for both *The Phantom Menace* and *Attack of the Clones* DVD sets. "With the Episode I DVD we set the bar very high as evidenced by the awards we have won. So for Episode II, I wanted to assemble that same award-winning team including Tom Warner, Director of Marketing, and Kevin Kurtz, Marketing Manager, who handled this process on a daily basis." Ward takes pride in the value-added features on the new set's bonus disc, but knows that what will really impress fans is Disc One, which contains the film itself. "Clearly, *Attack of the Clones* captured the soul of the fans once again," he says. "What's wonderful about this is that it's the first major live-action motion picture to be captured from its digital source and put onto DVD."

In theaters, only a fraction of the audience was able to enjoy the digital projection. Now, even if you live in Antarctica, you can finally see and hear what everyone streaming out of a digital theater was buzzing about this summer. Even on the small screen, audiences will see a difference in the quality of this all-digital process. "It just looks and sounds phenomenal," says Ward. "People are really going to be able to tell the difference. It's a further refinement of that crispness and clarity that you get with DVD, and obviously the sound mix is awesome. For DVD-philes, that's really going to be a big plus."

THX, formerly a division of Lucasfilm and now an independent company partly owned by Lucasfilm, created the digital masters for both the *Attack of the Clones* digital theatrical release and the DVD. "The same basic process was used for the digital cinema compression as the DVD," explains Rick Dean, principal engineer of the Digital Mastering Program

at THX. "It's a very tedious process to make sure that the resulting image on the DVD resembles the master." Easing that process along is the fact that Episode II was shot and edited using only digital technology. "We didn't have to fight the artifacts that are inherent in film," says Dean.

Despite the public's fascination with visual effects, George Lucas believes that sound is fully half of the movie experience, and for Episode II, Skywalker Sound did another incredible job.

The DVD format is perfect for fans who return to the theaters time and again to catch every detail, every background character, and every nuance of design. Now they can do the same thing every night, in the comfort of their own homes. "The *Star Wars* films are packed with visuals," says Animation Director Rob Coleman. "Many times the shots go by too quickly for the average viewer in the theaters. George Lucas does that on purpose. He wants his worlds to be teeming with life. The DVD format allows the viewers to move slowly through the shots or to easily repeat sections so that they can study everything that's going on."

While working on the film, Coleman and his team focused their efforts on the theatrical release, trying not to think too much about the legions of fans poring over their work later on DVD at home. "I want our work to hold up on the initial viewing. If it looks cool frame-by-frame then great—added bonus. There is some really terrific animation in *Attack of the Clones* that we are proud of, so it is exciting to think of the animation fans out there studying our Yoda, Watto, and Kaminoan shots. DVD is great for that."

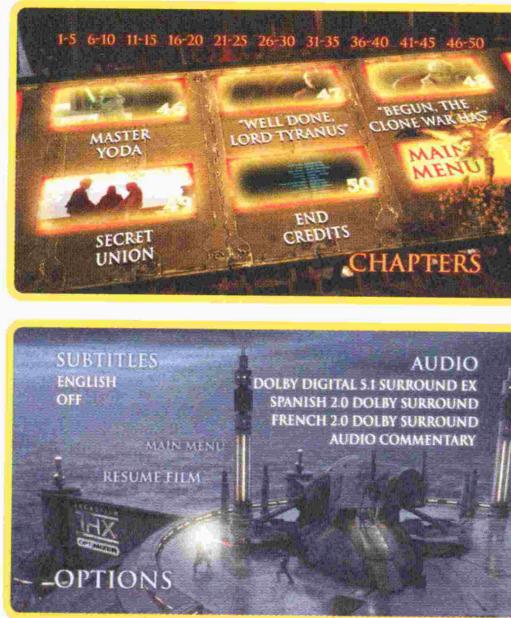
Two more scenes Coleman hopes fans will enjoy viewing over and over again are

the Geonosian arena and the first battle of the Clone Wars. "We packed those scenes full of animated characters and vehicles. Check out all of the crowd animation and the cool vehicle explosions." *Star Wars Insider* received a tip that keen-eyed fans might spot a flaming shaak during one of those scenes, so watch carefully!

As many fans know, the digital version of *Attack of the Clones* includes a few slight differences from the film version, since the format allowed Lucas to add flourishes much closer to the release date. In addition, a few additional small changes have been added to the home video release. Along with the high quality sound and picture possible with the DVD format, says producer Rick McCallum, fans who previously saw the movie only on film can finally watch "the movie we made."

## LEFT TURN AT GEONOSIS

Owners of the Episode I DVD remember doing a double take the second time they inserted Disc 1 into their DVD player. Episode II is no exception, also containing three different random navigation menus.



"We're sticking to three menus because that's a good balance to keep the quality of the movie up and still give a really good menu experience," says DVD producer Van Ling, who designed the menus for both DVD sets. "There's a limit to how many menus you want. Apart from it being three times the amount of work of any other DVD, it takes up three times as much space on the disc."

Choosing scenes from *Attack of the Clones* to use as the basis for menu items proved challenging even though it was the second time around for Ling. "In *The Phantom Menace* there were a number of beautiful establishing shots. There aren't as many in Episode II that aren't constantly moving." That didn't stop Ling and his team from using them, however. One example is the shot in which Flo, the droid waitress at Dexter's Diner, first approaches Obi-Wan, then turns and looks away, and the camera quickly pans over to Dex and Hermione Bagwa standing by the kitchen. In the DVD menu sequence, Flo offers the viewer a datapad of options to choose from. "The arm and the hand that's holding the datapad were manufactured" exclusively for the DVD, reports Ling.

Ling had a much bigger challenge creating the DVD menu sequences for *Attack of the Clones* than he had for *The Phantom Menace*. Ideally, Industrial Light & Magic would have generated the menu sequences before Ling incorporated them into the menus. Unfortunately, when his team needed those sequences, ILM had its hands full completing work on the theatrical release of *Attack of the Clones*. What Ling received were completed scenes in the format used to create the shots. "I would get, say, three or four layers of elements for a shot that runs maybe 100 frames in length: the Coruscant city background, the background traffic, the foreground traffic, Anakin's speeder, Zam's speeder, and a lens flare." These elements were still enough for Ling to turn a scene that lasts a few seconds into a menu that loops for twenty seconds.

"It's rare to have menus with quite as much effort put into them," says Ling. "It wasn't a matter of just taking a shot from the movie and putting it into the background. I needed to use what elements I could get from ILM, generate completely new ones where necessary, and try to do something that the fans would accept as being part of the *Star Wars* universe."

## A FEW COMMENTS

The Episode I DVD offered fans a long-awaited glimpse into the movie-making process with commentary by Writer-Director George Lucas as well as other key members of the *Star Wars* crew. "A lot of these guys hadn't done [commentary] before Episode I," Jim Ward explains, "and this time around they were old pros." Audiences should expect an even greater insight into the film, including the technical challenges of a movie containing so many digital elements.

In addition to providing his own commentary, Animation Director Rob Coleman, whose past credits include work on *The Mask* (1994), *In*

*the Mouth of Madness* (1995), *Dragonheart* (1996), and *Men in Black* (1997), joined each of the Visual Effects Supervisors for a conversation on specific sections of the film. John Knoll, Pablo Helman, and Ben Snow offer their insights on how they created such astonishing scenes as the speeder chase through Coruscant, the Kaminoan cloning facility, and the climactic battle on Geonosis.

One big difference in the commentary for the second installment of the prequel saga is that the movie's visual effects team had their experiences fresh in mind. "*The Phantom Menace* audio commentary was done months after the film was released," explains Coleman, "but this time it was done before the film hit the theaters. There was one day shortly after the completion of the film where I sat and watched the film four times through."

For Coleman, the prospect of talking about a film on which he worked can be a little daunting. "You are, of course, aware that countless numbers of fans will be listening to this later, so you try to have some interesting, fun stories to relate."

## DISC 2: UNVEILING MOVIE MAGIC

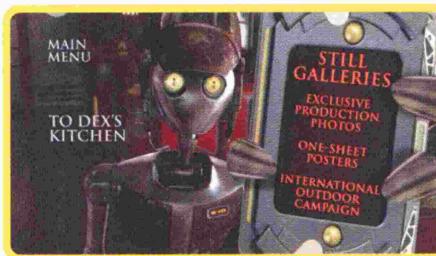
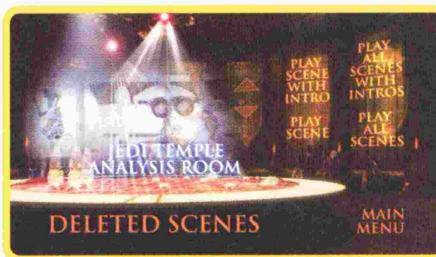
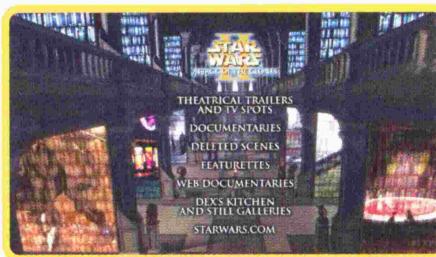
The second disc in the *Attack of the Clones* DVD release contains a smuggler's ransom in value-added features. After the great bonus features of *The Phantom Menace*, fans expect to be wowed by the *Attack of the Clones* extras. Lucasfilm is keenly aware of the pressure to amaze us again, and they start with not one but three behind-the-scenes documentaries.

"We set the bar very high with *The Beginning*," says Jim Ward of the behind-the-scenes feature John Shenk made for the Episode I DVD. "This time we wanted to try to maintain that same approach in terms of that *cinéma vérité*, fly-on-the-wall, you-are-there style." However, the focus this time has shifted to what was truly unique about *Attack of the Clones*:

the development of digital characters and their performances.

"Because we have this crew that documents every step along the way," reports Ward, "we decided to put together a piece that would really focus on the story of how these wonderful digital characters were created." The 52-minute documentary, *From Puppets to Pixels*, chronicles the genesis of characters such as Yoda, the Kaminoans, Dexter Jettster, and the "digital stunt doubles" of Count Dooku and Obi-Wan Kenobi.

While *The Phantom Menace* had a few digital characters in addition to Jar Jar Binks—notably Watto, Sebulba, and Boss Nass—Episode II offered ILM even more opportunities for digital performances. "[In Episode I], we had shown George Lucas what we were able to achieve and so had earned his trust," says Rob Coleman. "What really changed for the animation department on *Attack of the Clones* was that the animated characters were given some real acting moments in the film."



# EPISODE II DVD PREVIEW

Coleman can't wait for his wife and children to see *From Puppets to Pixels*. "I will finally be able to show my family what I *really* do for a living."

The second documentary on Disc 2 is a 30-minute piece entitled *The State of the Art: The Pre-Visualization of Episode II*. This feature offers a glimpse over the shoulders of Pre-Visualization Supervisor Dan Gregoire and Concept Design Supervisors Ryan Church and Erik Tiemens. Fans had their first glimpse of pre-visualization on the Episode I DVD. This time, the documentary delves much more deeply into their role in helping George Lucas decide on the look of the film.

In addition to detailing the Coruscant speeder chase and the Clone War battle on Geonosis, the documentary shows what Ward considers to be one of the most amazing examples of the pre-visualization process: the droid factory scenes. "That sequence was never in the original script," he says, "nor was it ever in George's mind when he finished principal photography. Nine months later, as he's editing the film, George decides that he's got a great idea and goes to the pre-visualization department that literally, from scratch, creates an amazingly realistic animatic, which is then used as the blueprint for ILM."

The third documentary on the bonus disc is a 26-minute piece called *Films Aren't Released, They Escape*, a study of sound in movies. Because so

many viewers never think about the important role of sound in movies, Ward says, "We wanted to give people a really great understanding of all of the wonderful things that Ben Burtt and his entire team do every step of the way, from sound acquisition, to sound design, to sound effects, to ADR (Automated Dialog Replacement), to foley, to digital creature voice creation, to the final mix, and everything in between. As far as we know, no one has ever documented all of those steps in one piece."

In addition to the documentaries, the *Attack of the Clones* DVD includes three featurettes. "Those are the actual EPKs—the electronic press kits—that we used for Episode II," explains Ward. Segments will seem familiar to fans who caught glimpses of them on television in the weeks before *Attack of the Clones* hit theaters. "We create these featurettes," says Ward, "and then the press uses whatever clip or ten-second segment out of it that they want. No one ever really plays them in their entirety because they're about five or six minutes long. One's about the storyline in general, one's about the action sequences, and one's about the love story."

In addition to the four theatrical trailers—"Breathing," "Mystery," "Forbidden Love," and "Clone War," Disc 2 also includes the "Across the Stars" music video created for MTV and all of the television commercials—including the fan-favorite "Biggest Action Hero" spot that offers

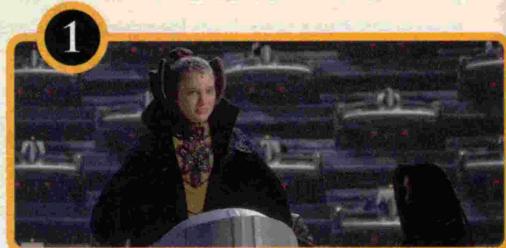
## DELETED SCENES

### ATTACK OF THE CLONES DELETED SCENES

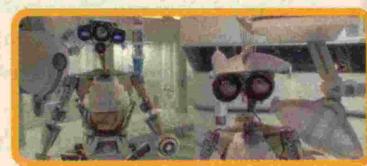
For hard-core fans, one of the most anticipated features of the Episode II DVD are the eight deleted scenes. Each includes an introduction by George Lucas, Rick McCallum, and Ben Burtt, who explain the original purpose of each scene and discuss the reasons why it was cut from the final movie. Combined, the eight deleted scenes offer over twelve minutes of additional footage never before seen.



**Jedi Temple Analysis Room.** The most effects-laden of the deleted scenes, this encounter between Obi-Wan Kenobi and the analysis droids proves Dexter Jettster's later comment that droids lack the capacity for wisdom. This scene was the only one of the eight whose visual effects were completed by ILM before it was cut from the movie. The others were completed by the pre-visualization team headed by Dan Gregoire, and Concept Design Supervisors Ryan Church and Erik Tiemens.



**Padmé Addresses the Senate.** Following the failed assassination attempt upon her arrival to Coruscant, Padmé addresses the senate in a speech opposing the creation of an army of the Republic.



**Obi-Wan and Mace—Jedi Landing Platform.** This conversation features Obi-Wan expressing his concerns about Anakin's arrogance, while Mace advises him to have more faith in his young Padawan, who could very well be the Chosen One. "One of the great things about this scene is the interaction between Mace and Obi-Wan," says Kevin Kurtz, Lucasfilm Marketing Manager, "but also you see the Jedi Starfighter and its hyperspace transport ring. The end of this scene is something we really haven't seen before."

a friendly nod to the summer's other big action movie, *Spider-Man*.

Originally, that commercial was intended only for fans at *Star Wars* Celebration II. Jim Ward was scheduled to attend the opening ceremonies with Anthony Daniels and knew he had to bring the audience something special if he were to compete with the stage-stealing performer behind C-3PO. "With the first Celebration," says Ward, "it was the world debut of the MTV music video. We had already put the MTV music video on the air, so I wanted something that would be really fun that people hadn't seen before."

Pressed for time before the event, he enlisted the help of Warner and Duane Trow, the editor Ward worked with on the Episode II trailers, and decided to have a little fun. To their surprise, "It seemed to work. I ran over and showed it to George. He loved it." The fan response at Celebration II was so strong that Ward eventually decided to put it on the air.

Ward's lips are sealed on the Easter eggs hiding on the DVD. "I'm not going to tell you what they are, because that's the fun of discovering them." Rob Coleman offers his favorite Easter egg, which many fans spotted at once. "One of the moments that I liked in the film was the shot of the ship arriving at the spaceport on Naboo. To the left of the shot, at the



bottom of frame, there are a couple of Corellian freighters. I have always been a Han Solo, *Millennium Falcon* fan, so to see those ships parked there made me smile."

Fans everywhere have spotted dozens more surprises in the movie, just from watching it in theaters. While many of these

prove to be little more than hopeful imaginings, others are clever homages to other films and previous episodes of the *Star Wars* saga. For more on these Easter eggs, join us next month when we celebrate the work of ILM.

Ward points to the main attraction of the DVD as he sums up the reasons why fans will be waiting for the doors of their local video stores to open on November 12. "First and foremost, just the movie itself is a great film. The way it looks and sounds is going to blow people away. I'm very proud of all of the documentaries. They once again give people insight into the process of filmmaking that you don't get anywhere else. Just like the Episode I set, these are value-added materials that you actually want to watch, not just stuff thrown on there to make it sound like you're getting a value. This is great stuff, and you're going to learn from the masters who do this sort of thing."

"And hey, you know, you never get tired of watching Yoda kick butt," adds Ward. "If you're a true fan, that'll never get old."

4



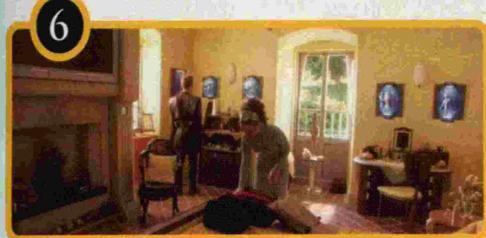
**Extended Arrival on Naboo.** This and the following two scenes flesh out Padmé's back-story. In this one, Padmé tells Anakin about her family, and they discuss her political career.

5



**Padmé's Parents' House.** In this scene, originally intended to appear after the conference with Queen Jamillia, Anakin meets Padmé's family. "It's *Meet the Parents* all over again," says Kurtz. The resulting family interaction offers a more intimate view of Padmé's life outside of government. "While she's this young, politically savvy professional, she also has a family to go home to."

6



**Padmé's Bedroom.** This deleted scene offers a more intimate look at Padmé's past personal life. "There are some portraits on the wall that introduce a technology you haven't seen in a *Star Wars* movie before," says Kurtz. The holographic images depict important moments from Padmé's life, including her first day as an apprentice legislator.



7



**Dooku Interrogates Padmé.** Before George Lucas envisioned the droid factory sequence, Padmé and Anakin instead encountered Count Dooku, who tries to win the Naboo senator over to his side. When he declares that the Republic is dead and not worth saving, she rebuffs his offer to join the "rebellion," her choice of words foreshadowing the role reversal to come in Episode IV.

8



**Anakin and Padmé on Trial.** In this short scene set prior to the arena fight, Poggle the Lesser sentences Padmé and Anakin to death. The impatient Nute Gunray can barely wait to see his long-time nemesis executed.



STAR WARS

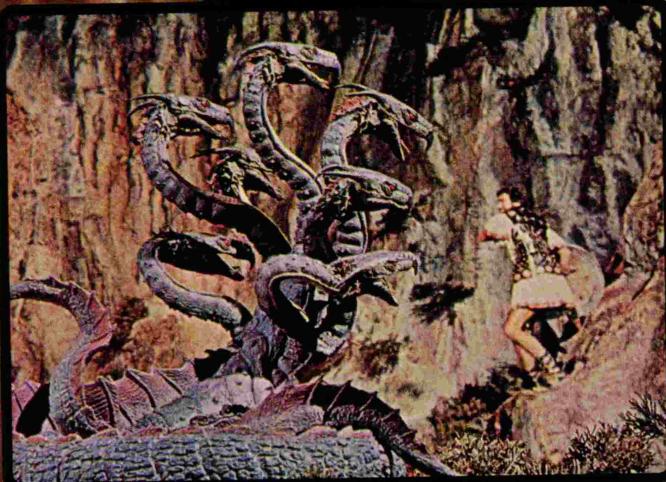
Watch Out-They Bite!

**THE CREATURES**



*It Came from Beneath the Sea* [ABOVE] and *Jason and the Argonauts* [BELOW] are two classic examples of stop-motion creature animation pioneered by Ray Harryhausen,

*Jason and the Argonauts* (1963) © Columbia Pictures



George Lucas calls it a love story. The gritty ground battle on Geonosis makes it a war picture. The political scenes in the Galactic Senate have led some to dub it "CNN in space." But fans of Ray Harryhausen and Toho Studios recognize *Attack of the Clones* as a monster movie *par excellence*.

Harryhausen is the stop-motion master behind the giant octopus of *It Came from Beneath the Sea* and the seven-headed hydra of *Jason and the Argonauts*, while Toho Studios is famous for its city-stomping "man-in-suit" mutants such as *Godzilla*, *Rodan*, and *Ghidrah*. Great movie monsters are like a nightmare captured by the camera's mind's eye. Anatomical accuracy takes a backseat to primal horror, and audiences feel the pull of that most basic of struggles—predator vs. prey. In monster movies, humans are lunch.

It's surprising that the *Star Wars* movies are so seldom recognized for their essential "monster element," given that every movie to date features

a scene in which a horrible creature tries to eat a hero. The classic trilogy serves up *A New Hope*'s trash-dwelling dianoga, *Empire*'s gluttonous space slug and hungry wampa, and the stick-armed rancor that haunts Jabba's dungeon in *Return of the Jedi*. With the sophistication of digital imagery now available, Lucas' appetite for monsters seems to have tripled. Witness the "there's always a bigger fish" trio of sea serpents in *The Phantom Menace* and most recently, the Geonosian version of getting thrown to the lions—death by acklay, nexu, and reek.

*Attack of the Clones* has arena beasts that terrify the caveman parts of our brains, poisonous centipedes, thick-skulled alien mounts, and animals vicious enough to live among the Tusken Raiders as pets. So, keep your tranquilizer guns ready as we unlock the cages of the creatures of Episode III!

# OF EPISODE III

by Daniel Wallace

# THE CREATURES OF EPISODE II

## ACKLAY

At one point during Obi-Wan's *mano-a-crab-o* showdown with the crustacean acklay in Episode II, the Jedi hurls a Geonosian picador's lance into his enemy's flesh. The acklay shrieks and recoils in pain, and appreciative movie buffs in the audience say to themselves, "That's a Harryhausen moment."

There are lots of spear-throwing moments in classic stop-motion animated movies, probably because it's easy to animate the spear shaft stuck in the model monster's body and to pull off the illusion that the weapon was hurled by a live-action actor in the previous shot. The refinement of CGI has rendered such trickery unnecessary, but the scene still stands as an affectionate homage. Indeed, [starwars.com](http://starwars.com) has acknowledged that Obi-Wan vs. the acklay is a deferential tip of the hat to Harryhausen's giant crab battle in 1961's *Mysterious Island*.

"I pictured the acklay as the embodiment of chaos," says Robert Barnes, the creature's chief designer. The acklay is an ever-moving riot of claws, legs, and spines, conceived out of George Lucas' request for the conceptual spawn of a praying mantis and a velociraptor. At one point during development, the crew nicknamed the beast "dinolobster."

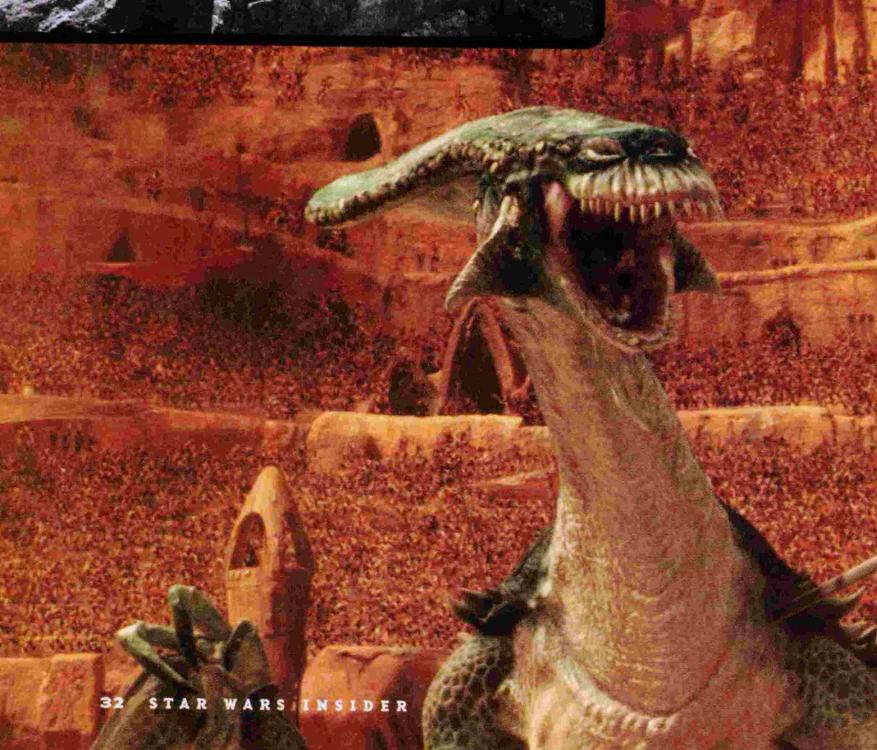
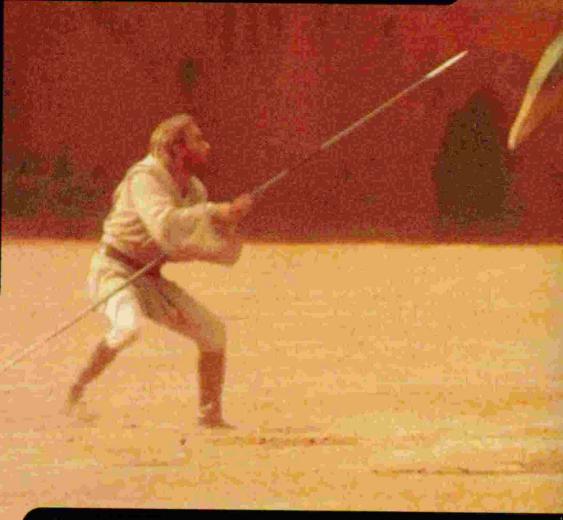


concept sketch by Iain McCaig

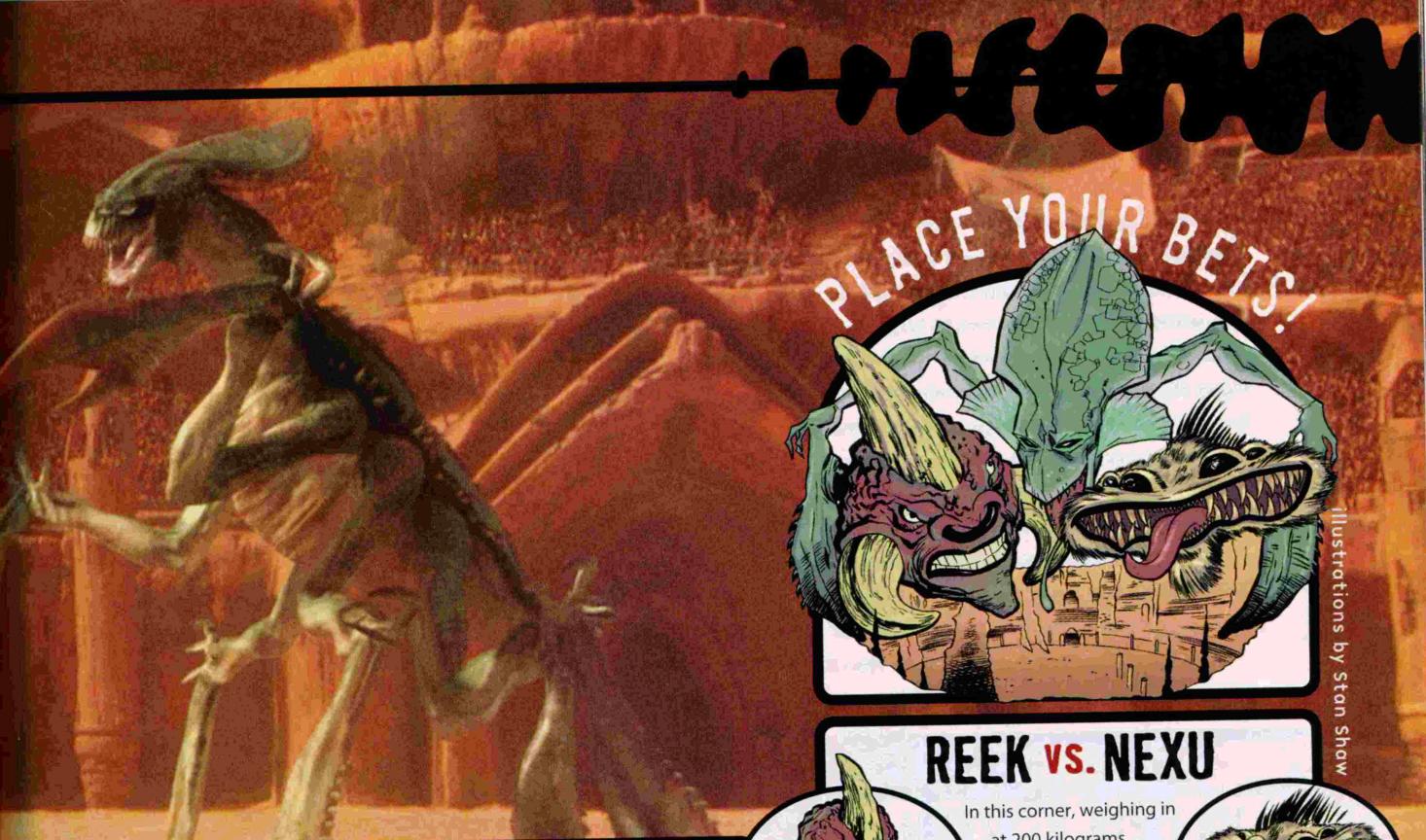
*Mysterious Island* (1961) © MGM



The crab battle from *Mysterious Island* is paid homage to in Obi-Wan's Geonosian arena match-up, complete with pike.



sculpt by Robert E. Barnes



Illustrations by Stan Shaw

The acklay's eyes are piggishly tiny, a result of the caustic sunlight that inundates its lush homeworld of Vendaxa. On the Vendaxan plains the acklay hunts for dozing forms of nocturnal lemnai, using the wattle dangling under its chin (an organ known as the silphum), to detect its prey's body electricity. When it finds a nest of the sleepers, it punctures their leathery armor with swift jabs of its fore claws and devours the soft flesh within. During the arena fight, the acklay uses its scimitar-like claws in an attempt to poke Obi-Wan like an *hors-d'oeuvre*. Every time it misses, it stabs the arena floor with a satisfying thunk.

Acklays spread from Vendaxa to Geonosis ages ago, thanks to offworld business executives who learned that the Geonosian archduke would readily accept payment for droid orders in the form of exotic creatures. Acklays became favorite attractions in the arena, and breeding specimens soon escaped into the wastelands where they went feral and slashed their way to the top of the violent Geonosian food chain. Most wild acklays live near the planet's stagnant Ebon Sea when they aren't creeping into the lower tunnels of Geonosian hives to feast on worker drones.

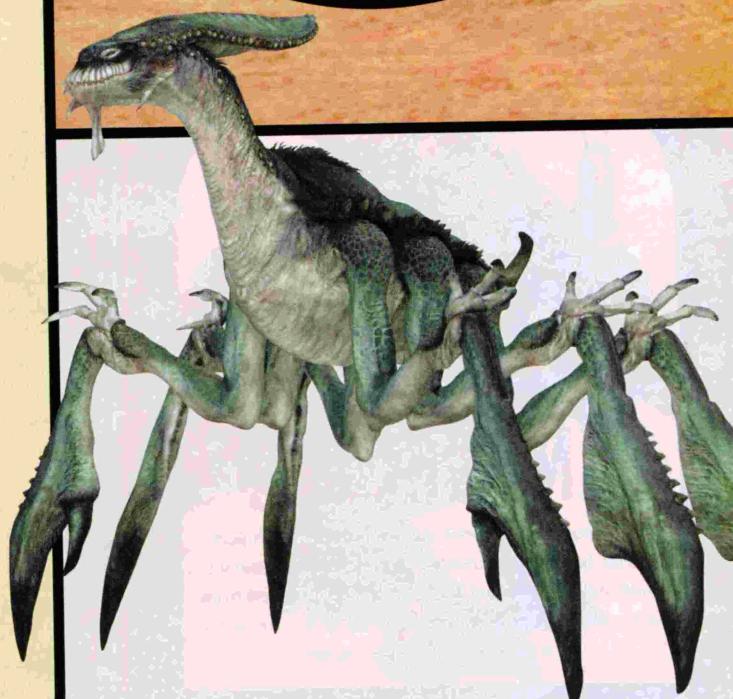
The acklay toy from Hasbro comes with "real feel battle damage"—a square section of underbelly that, when removed, allows a bright blue coil of intestines to drop onto the tabletop. This feature is likely a holdover from the original shooting script of *Attack of the Clones*, in which the nexu pounces on the wounded acklay and chews it up. In the final film, the acklay survives to see the battle between the Jedi and Count Dooku's droids, scuttling through the fresh carnage like a great white shark circling a spill of blood. Obi-Wan eventually takes out the acklay with a few chops of his lightsaber, but no gut spilling is in evidence.

## REEK VS. NEXU

In this corner, weighing in at 200 kilograms ... the nexu! And in this corner, weighing in at—oh, who knows, he's just dang heavy ... the reek!

With the reek's power offset by the nexu's quickness, odds makers are calling this one a draw. But gamblers who saw a recent match on Geonosis claim to have inside information ...

**WHICH WILL WIN?**  
**TURN THE PAGE**



# THE CREATURES OF EPISODE II

## REEK

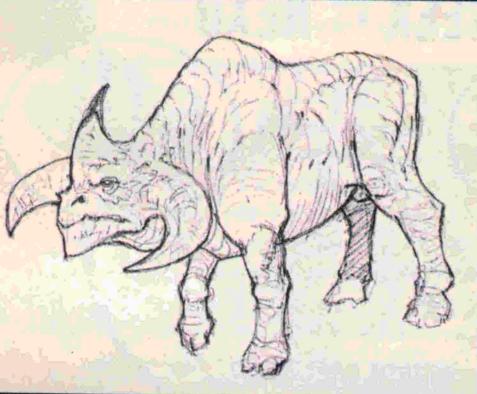
If the orray is the equivalent of a picador's horse in a real-world bullfight, the reek is undoubtedly the bull. The horns are the most obvious clue to this parallel, but note the way the reek paws the dirt after a thundering charge and the brass ring it wears through its nose.

Bullish similarities aside, the first inspiration for the reek was *Placerias*, a hippo-like reptile belonging to the *dicynodont* family that lived during the time of the dinosaurs. Concept sculptor Michael Patrick Murnane shepherded the reek through several iterations and into its final Episode II design. The animal's three horns are perfect for goring enemies and for headlocking rival males during dominance displays. Its skin is as thick and pebbly as rhinoceros hide. The reek's howl has a weird stutter effect, as if it's roaring through the rotating blades of a fan.

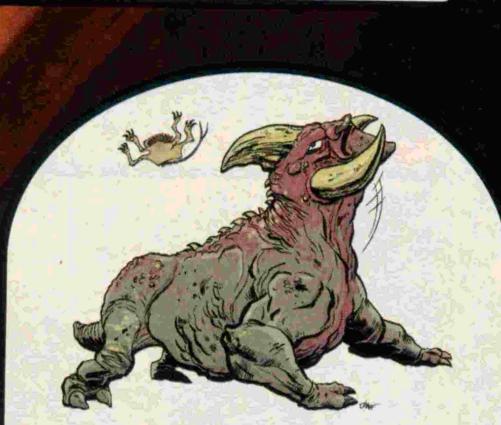
Fans who have read both DK Books' *Attack of the Clones: The Visual Dictionary* and Wizards of the Coast's *Star Wars Roleplaying Game Revised Core Rulebook* may have noticed differing back stories for a few of

Episode II's creatures, including the reek. The former has the reek

concept sketch by Michael Patrick Murnane



Some early designs for the reek have strong similarities to prehistoric herbivores.



The nexu got in a vicious slash during the reek's first charge, but its claws couldn't penetrate its opponent's tough hide. On the reek's second charge, one butt from its horn sent the nexu sailing! No need for a ten-count—this cat's not getting up again!

## REEK VS. NEXU KNOCKOUT!





painting by Ryan Church

wood-moss, but when the bottom dropped out of the reek market, bankrupt ranchers discovered that their moss-masticating mammals slipped into blood-thirsty carnivorism when faced with starvation. The sale of meat-eating specimens to battle arenas helped ease the sting of financial ruin.

It's hard to believe, but the dimwitted reek could actually be considered a galactic savior. Had the creature not hammered the life out of the nexu, Padmé Amidala would have perished before giving birth to Luke and Leia. Had the creature not steamrollered over Jango Fett, he may have avoided Mace Windu's killing blow or escaped using his otherwise undamaged jetpack.

Too bad for the reek, then, that the ticked-off bounty hunter dropped the mighty reek with a single blaster shot to the head.

## NEXU VS. ACKLAY



One's a feline ready to fight; the other makes a beeline for a Jedi Knight. It's the nexu and acklay, ready to rumble!



The acklay far outclasses its puny opponent in weight, reach, and sheer menace. Things aren't looking pretty for this intergalactic kitty!

**PLACE YOUR BETS**  
**TURN THE PAGE**

hailing from the Codian Moon; the latter has it roaming the plains of Ylesia. JD Wiker, co-creator of the *Star Wars Roleplaying Game*, acknowledges that, despite best intentions, contradictions sometimes occur. "Lucas Licensing got David West Reynolds [of the *Visual Dictionary*], Ryder Windham [of Scholastic's *Episode II Scrapbook*], and me together to discuss what we would write about a number of secondary and tertiary characters," he recalls. "We had several correspondences back and forth, and with my deadline looming, I went with what I thought was the group's consensus." The differing interpretations came as a surprise, but Wiker appreciates the need to maintain an at-times-retroactive cohesiveness. Fortunately, he says, "This sort of thing is fairly easy to fix. I was quite glad to see that Lucas Licensing has taken this particular bull by the horns."

Pablo Hidalgo, content provider for [starwars.com](http://starwars.com), explains that the short lead-time required for online publication makes the official site a repository for prompt fixes. "On the rare occasion that an inconsistency does creep into a printed product, it's often because it was too late to catch it—the book was already at the printer," he says. "With certain sections of [starwars.com](http://starwars.com), like the databank, we can smooth over any hiccups like that. The editors at LucasBooks establish and approve what the final say is, and we post it."

The resolution of the reek's back story posits that the beasts evolved on Ylesia and then spread offworld onto reek breeding farms, including a number of ranches found on the Codian Moon. Ranchers on the Codian Moon happily fattened up their reeks for slaughter by feeding them



# THE CREATURES OF EPISODE III

## NEXU

"Bad Kitty" was the nickname it carried during production, courtesy of the ILM animation crew. But in truth, it's hard to blame the nexus for its poor temperament. You'd be irritable too if Geonosian picadors kept shocking you with electric spears.

The nexus wins a bit of revenge early in the film, knocking a Geonosian from his orray and crunching his prone body, much to the delight of the crowd. The animal's moves are gracefully supple, and they contrast nicely with the straight-line charge of the reek and the unconfined frenzy of the acklay's scamper. But it's the nexus's mix-and-match body that leaves the most vivid impression: the lithe muscles of a panther, the quills of a porcupine, the hairless tail of a rat, and a head that looks like it was mutated after a dunk in toxic waste.

Though early designs for the nexus closely resembled an Earth-bound lion, the final version of the creature is downright hallucinatory. Says concept sculptor Robert Barnes, "I was thinking of a mutated hybrid of human and feline energy, which was a very disturbing image in my

Although the nexus's physical appearance draws from multiple sources, its behavior is pure feline.



painting & concept sketch by Robert E. Barnes



## NEXU VS. ACKLAY A SHOCKER!

The acklay stabbed at the nexus with its claws, but the much smaller animal ducked between its opponent's legs and eviscerated the acklay's soft underbelly with one swipe of its claws. The nexus is now happily dining on crab legs. A big payout for the underdog!

## TEST YOUR KNOWLEDGE

1. How many nostrils does a tauntaun have?
2. What's the name of the creature in the Death Star's trash compactor?
3. What is the only creature to lose an arm (among the numerous sentient victims) in a *Star Wars* movie?
4. What dinosaur name was shortened into "ronto" during the conceptual creation of Tatooine's long-necked pack animal in *Star Wars: Episode IV A New Hope Special Edition*?
5. What Expanded Universe planet is home to packs of wild rancors?
6. Most creatures' biologies are based on carbon molecular strings. What element forms the basis of the mynock's molecular structure?
7. What's the name of the nesting place of the all-powerful Sarlacc?
8. What creature's name reflects its habit of licking off the nighttime condensation that collects on the skin of other members of its species?



sculpt by Robert E. Barnes



## ACKLAY VS. REEK

It's the Vandal from Vendaxa, facing off against the Ringer with a Ring Through His Nose! The acklay looks strong, waving its claws in the air and gnashing its fangs. But the reek's horns are polished and ready to punish! Fight clean, boys, and no hitting below the thorax!

**PLACE YOUR BETS**  
**TURN THE PAGE**



mind." Hasbro's nexu toy comes with a rubber-coated wire tail that's posable, its surface puckered with what look like tiny suction cups. In the wild, such a tail would allow the nexu to swing from tree branches like a gibbon.

Nexu come from the chilly forests that cover the Indona continent in the northern latitudes of the planet Cholganna. Other breeds exist on other Cholganna continents, but only the forest nexu has four eyes. This animal's extra pair of peepers allows it to see in infrared wavelengths, helping it hunt warm-blooded prey such as bark rats and tree-climbing octopi. Once a nexu hooks its prey with its claws, it bites down and savagely shakes its meal.

The creatures aren't common sights in the galaxy—zoos won't keep them because of their viciousness, and they are notoriously difficult to train as watch beasts. Ferocity is a cherished commodity in arena battles, however, and squads of big-game hunters regularly visit the continents of Cholganna to bag live nexu for export. Arena promoters and wealthy eccentrics (including Senator Ask Aak of Malastare) are willing buyers, and they pay dearly for their prizes. Because hunters often die when tracking prides of nexu, a hunter who makes a successful capture can get away with charging nearly a half-million credits per animal. Archduke Poggle the Lesser is among those who treasured the fighting prowess of the nexu, but any pain he may have felt at losing his prize specimen was eclipsed by his catastrophic military losses in the Battle of Geonosis.

## ORRAY

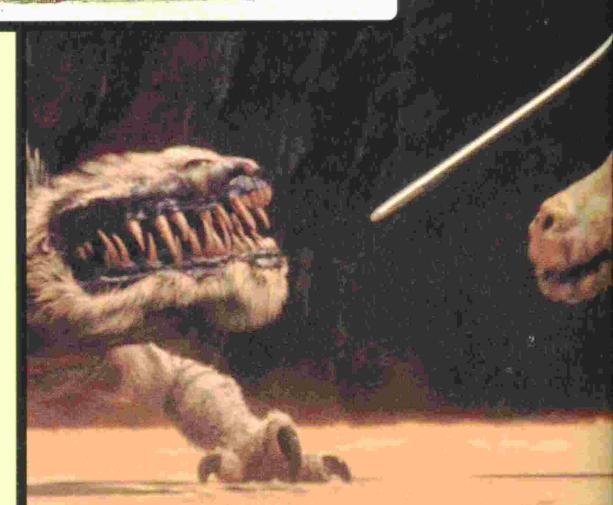
"Olé! Olé!" cries the crowd at a Spanish bullfight, their shouts indicating their approval of the matador's bravery. *Attack of the Clones* lacks a bullfight, but one might say it has elements of a *reek*fight, and given the orray's role as a Geonosian picador's mount, the Spanish exclamation stands out as a possible inspiration for this creature's name.

In a bullfight, picadors mounted on horseback stab the bull with lances to weaken it for the matador's deathblow. In the Geonosis execution arena, wingless Geonosian drones act as picadors and, atop their orray steeds, prod the monsters into position with electrified spears. Orrays are well suited for this work, with thick skin that can shrug off scratches and surprisingly quick reflexes for animals of their bulk. Orrays are strong too, and are used to haul heavy loads. In the arena, a single orray is strong enough to pull a chariot bearing three passengers.

With a mouthful of blunt teeth, the omnivorous orray doesn't look like much of a threat to anyone. Once upon a time, wild orrays gobbled up hundreds of thousands of unhatched Geonosians. Until the Geonosians learned how to protect their egg clusters, orrays would stick their attenuated snouts deep into their dark burrows and glutonously wipe out entire "starter hives" as if they were egg smorgasbords laid out for the creature.

Sharp-eyed viewers of Episode II may have noticed that each orray wears a metal cap over its stump of a tail. Wild orrays are born with long stinger-tails for defense that the Geonosians bob when the animals are young. This mellows the orrays' temperament and makes them easier to train as mounts.

There's a bit of alligator in the slope of the orray's snout, but the animal's overall appearance is non-threatening and just slightly dull-witted. This wasn't always so. Early sketches of a ferocious, sharp-toothed orray later evolved into the fearsome massiff.



## ACKLAY VS. REEK CARNAGE!

The reek cracked one of the acklay's legs in a mighty charge, but the wounded acklay jumped on its attacker and—using its good claw—punctured the reek's vitals.

Those of you who bet on the reek, Jabba will take your money now. *What?!* Republic credits? Republic credits are no good out here!

## KOUHUN

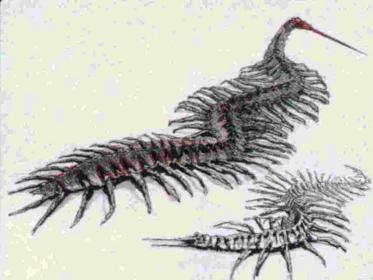
The first and smallest creature in Episode II is also the deadliest in any ounce-per-ounce comparison. From stinger-tongue to stinger-tail, the kouhun's segmented body bristles with lethal nerve toxin. Its tail delivers only dribbles of the stuff—making stings painful but survivable—while its bite injects the venom like a hypodermic syringe. Most beings bitten by a kouhun die in minutes.

While the giant beasts in Episode II inspire terror, the maggot-like kouhun triggers revulsion—part of our universal psychological dread of creepy-crawlies. A hungry kouhun is like a heat-seeking missile, zeroing in on the cozy body temperatures of warm-blooded creatures as it scuttles forward on dozens of legs. (Assassins who employ kouhuns often starve them in advance to ensure that this process goes off without a hitch.) Once the kouhun's poison takes effect, the creature contentedly laps up the blood from the bite marks with its tiny feeding proboscis. Kouhuns can be white, red, brown, or black depending on their breed. Their flexible carapace allows them to squeeze through tight gaps, and their adhesive claws are just right for



scaling walls and hanging upside-down from ceilings.

Kouhuns are found on the planet of Indoumodo and have spread offworld to Geonosis, Tatooine, Gamorr, Corellia, and even the slimy shadows of lower levels of Coruscant. The two kouhuns that attacked Padmé Amidala were brought to the capital planet by Jango Fett, who passed them off to Clawdite assassin Zam Wesell. In a peculiarly effective melding of high- and low-tech, a sophisticated ASN-121 droid cut through the window glass and dropped the writhing chilopods into the room. Their organic signatures fooled all the apartment's security devices—even Artoo-Detoo—but they stood out as black squiggles in the Force to Senator Amidala's Jedi protectors.



concept sketch by Edwin Natividad

## MASSIFF

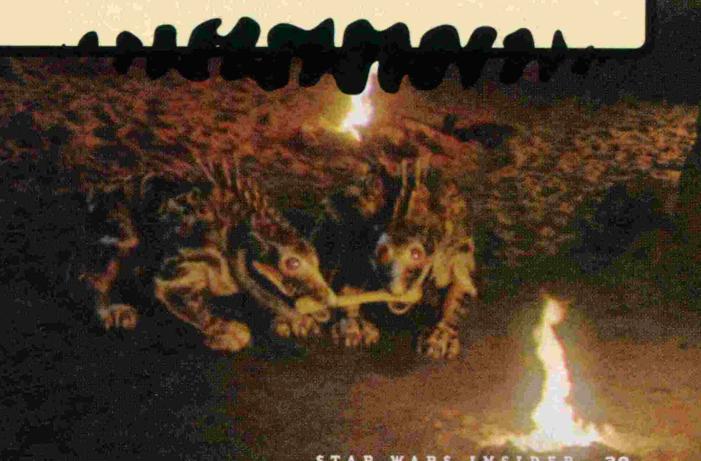
When Anakin Skywalker sneaks into the Tusken Raider encampment, two dog-like massiffs are busy snapping and snarling over a bone. Blink and you'll miss them. If you're not hip to this Tatooine carnivore's back story, you might wonder why its action figure comes packed with an alien from another part of the galaxy in Hasbro's "Massiff with Geonosian Warrior" action figure set.

The massiff was originally conceived as a Geonosian creature. A pair of the animals were to have pounced on Obi-Wan on his way to Dooku's headquarters, only to be skewered by Kenobi's lightsaber. When their big fight scene got the ax, the massiffs became the pets of Tatooine's most violent residents. The move seems appropriate, for Tatooine and Geonosis are similarly unforgiving desert environments. Expanded Universe source reveal that massiffs actually live on *both* planets, and since the two worlds are less than a parsec apart, such interstellar migration is no stretch of the imagination.

Massiffs are powerful pack hunters with jaws that can snap bones. They hunt in packs that harass animals much larger than themselves, surround their prey, and take turns nipping at its haunches until it collapses from loss of blood. The entire pack then descends on the carcass, devouring every scrap before the desert air can leach out the moisture and a larger predator can stake its own claim. On Tatooine, packs of massiffs have been known to bring down adult krayt dragons.

Tatooine's Tusken Raiders use domesticated massiffs as watch beasts and hunting companions. Geonosians train massiffs to root out vermin that infest the lower tunnels of colony hives. Among certain high-caste Geonosian aristocrats, owning multiple massiffs is a status symbol—the more, the better.

With its needle teeth and glassy eyes, the massiff has a face that resembles a crocodile crossed with a northern pike. Its name evokes both "mastiff" (a powerfully-built dog that can weigh as much as 175 pounds) and "massive," fitting words for a creature with such a stocky canine build.



# Dagobah to Death Star, Endor to Executor

## A Short History of Elstree Studios



# Elstree



[LEFT TO RIGHT] Darth Vader (David Prowse) and Chief Bost (Leslie Schofield) plan the destruction of the Rebels during a scene from *A New Hope*.

» Stunt Coordinator Peter Diamond and George Lucas place bets on who will win this duel between Sir Alec Guinness (Obi-Wan Kenobi) and David Prowse (Darth Vader).

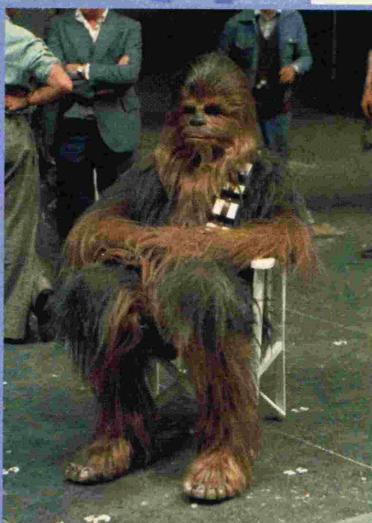
» A crew member surveys the cockpit of the *Millennium Falcon*.

» "Let the Wookiee rest." Chewbacca (Peter Mayhew) takes a break between shots on the set of *A New Hope*.

» Kenny Baker (R2-D2) discusses wearing the costume of R2-D2.



## by David Kaiser



Just by walking through its doors, you can find yourself transported to the Death Star, Cloud City, Jabba's palace, or the Ewok village. When

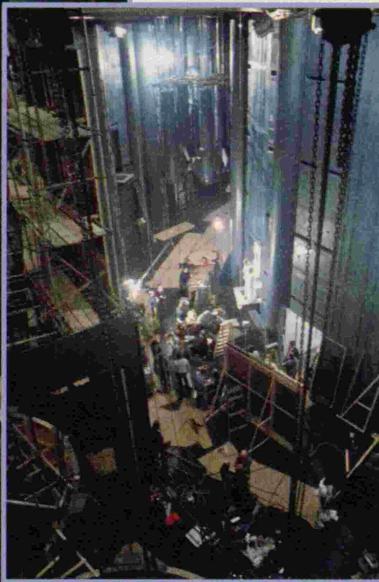
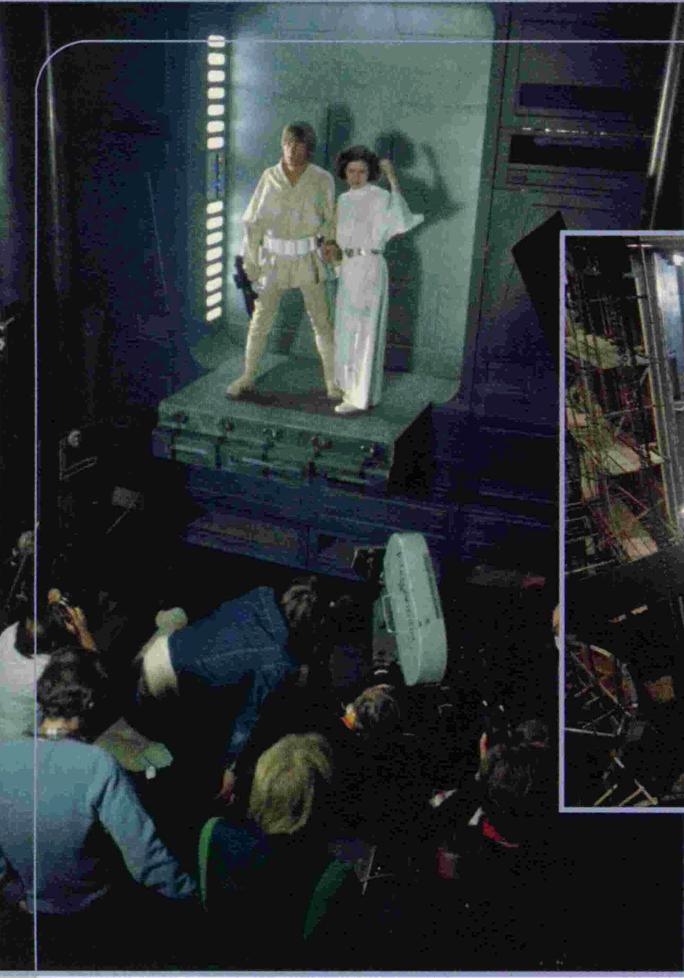
George Lucas filmed *A New Hope* at Elstree Studios, he began a long association with a famous English studio that would become home to many of his movies, including the *Indiana Jones* series and the *Star Wars* saga. However, Elstree already had a long and distinguished history before Lucas arrived.

Located in a suburb northwest of London, the studio is not actually in the town of Elstree but neighboring Borehamwood, a location that Harrison Ford rather unkindly nicknamed "Boring Wood." This community once was home to six different film studios, a unique feature in Britain that made it known as the Hollywood of England. A community of film artists and technicians developed here and produced many of Britain's classic films such as *Great Expectations* (1946), *Moby Dick* (1956), and *Cold in Alex* (1958).

[THIS SPREAD] photos courtesy of Lucasfilm, Ltd.

# Studios

# A Short History of Elstree Studios



The events of World War II required the studio to shut down and be converted for wartime purposes. Following the war, however, filmmaking soon resumed at Elstree. Hitchcock was among those who returned, filming *Stagefright* (1950) here. Another Elstree-made classic was the war movie *The Dam Busters* (1954), a film about the British plan to destroy German dams with low-flying planes dropping special bombs. This film became especially important to the *Star Wars* saga because George Lucas later cut together footage from it and others to demonstrate to ILM how he wanted the climactic dogfight in *A New Hope* to feel.

Over the years, Elstree studios passed through many owners, and the facilities have frequently changed and expanded to cope with the demands of filmmaking. By the mid-'60s, however, much of the film production had switched to a new form of entertainment—television. Many classic British TV series were produced there, including *The Avengers*, and *The Saint* with Roger Moore.

By the 1970s the production stages now known as Elstree made up the only film studio left in town. All of the others had gone out of business by then, except one, now known as BBC Elstree Centre, which had converted exclusively to television production.

## Elstree Talks

Silent filmmaking at Elstree began as early as 1914, not long after the advent of the cinema, but the current Elstree studios first opened in 1926. It was there that Alfred Hitchcock made *Blackmail* (1929), the first British film with sound. Other film firsts soon followed, including *Les Trois Masques* (1929), the first French talkie and *Atlantic* (1929), the first multi-lingual film (in English, French, and German). Even as early as the 1920s, however, a British film needed American distribution and stars, such as Charles Bickford and Douglas Fairbanks Jr. to be truly profitable. Thus began a trans-Atlantic partnership that endures to this day.

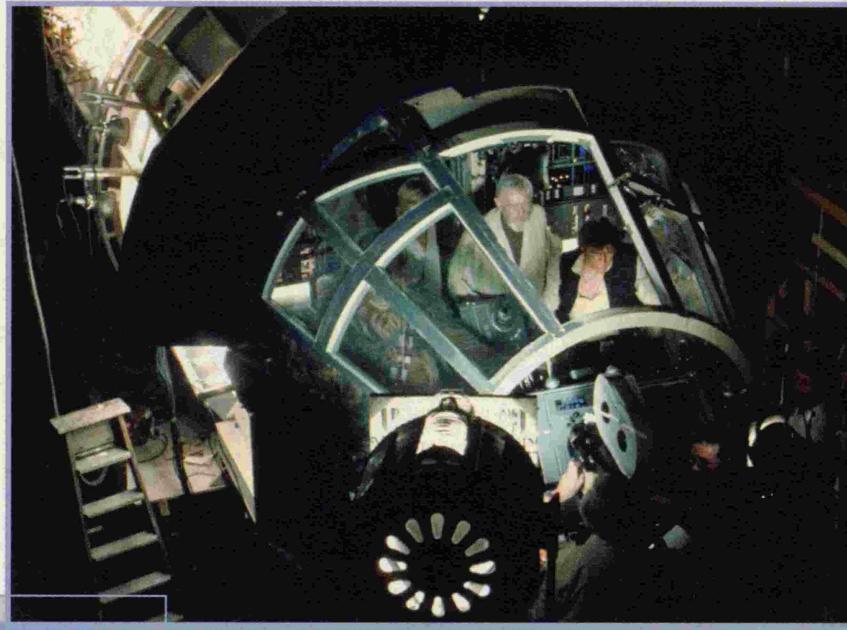
**[TOP]** Carrie Fisher adjusts her infamous hairbuns as she and Mark Hamill wait between takes during the Death Star chasm scene.

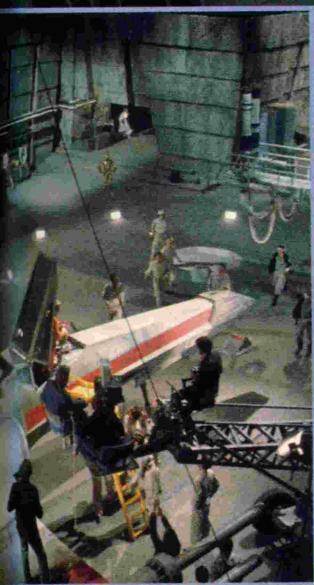
**[ABOVE, RIGHT]** Mark Hamill, Carrie Fisher, and crew prepare to film the swing across the Death Star's chasm.

**[RIGHT]** Crew members get ready to shake the Millennium Falcon on its approach to the Death Star.

## A New Hope

By the time the first *Star Wars* film began production, the British film industry and Elstree studios were having a difficult time. Producer Gary Kurtz had looked for appropriate facilities in the United States and Europe in 1975, but he found most were either already booked or





[TOP] A full-sized partial Millennium Falcon on the hangar set of the Death Star.

[LEFT] George Lucas rides the camera dolly during filming of the award ceremony at the end of *A New Hope*, one of the few scenes shot at Shepperton.

[RIGHT] Filming Luke's hero's welcome on the hangar bay set.



simply too small for a production as big as *Star Wars*. When Kurtz came to Elstree, the studios had been closed

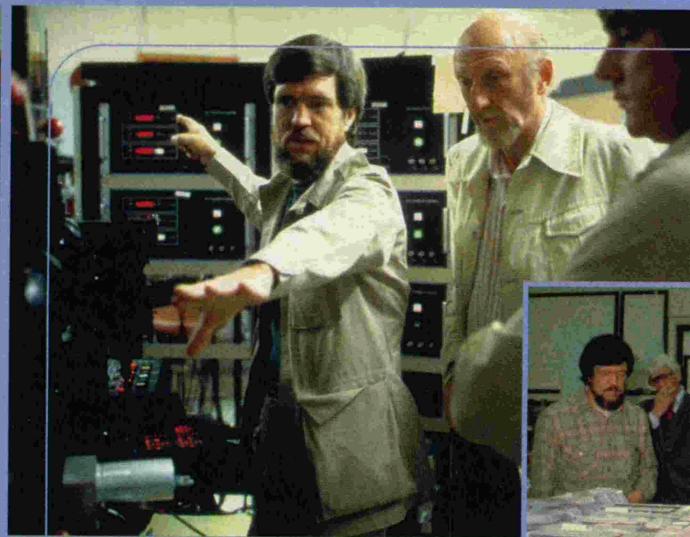
since production ended on *Murder on the Orient Express* the previous year. Plans were afoot to sell off the property as prime real estate.

This situation allowed Kurtz to negotiate an attractive deal to hire the entire complex, including nine stages, for seventeen weeks in 1976. This bargain was not only a great benefit to the production, but it most likely saved the studio from extinction. The only thing that Elstree lacked was a giant stage for the medal ceremony at the end of the film, so Kurtz also booked the huge H stage at nearby Shepperton Studios. Soon after the deal was struck, Elstree's empty studios gradually came to life as they were transformed by brilliant set design and inhabited by bustling personnel.

Shooting in England had a strong effect on the production, making *Star Wars* truly an international film. Apart from the lead characters, most of the casting was done from a rich pool of British thespians who brought their own style to the movie. In addition, most of the crew were veterans of the British film industry and brought their experience to the work of the daring young American filmmaker. Perhaps predictably, the different working styles created some friction. Lucas found it particularly difficult coping with Britain's maze of union rules, such as their strict quitting time of 5:30 p.m. The results, nonetheless, spoke for themselves, including numerous industry awards and record-breaking box office earnings.

After this enormous success, work soon began on a sequel. Early in the planning of *The Empire Strikes Back*, the filmmakers decided to return to Elstree. The one drawback to returning, especially taking into

# A Short History of Elstree Studios



account the grand scale of the next installment, was still the lack of a really big stage. Thus, before production began, Lucasfilm made the bold move of building a gigantic new stage at Elstree, splitting the cost with the studio. Dubbed "the Star Wars stage," the new building was the largest sound stage in Europe at 250 feet long, 122 feet wide, and 45 feet high. It housed the set for the Rebel Hangar on Hoth, including the full-size *Millennium Falcon* and numerous snowspeeders. Later it was converted into the misty bogs of Dagobah.



Even this vast new facility did not fill all of the production's studio space requirements. In January 1979, the production team was waiting for Stanley Kubrick to complete work on *The Shining* at Elstree so they could begin set construction when a fire broke out in Stage 3 one night. Blocked by all of the equipment cluttering the lot, emergency crews could not reach the fire in time to put it out. The stage was completely destroyed.

Not only did Lucasfilm lose the use of that stage, but Kubrick now took over another of the stages needed to finish his production. With a little juggling of the schedules, however, the conflicts were resolved, and production continued on eight stages including the vast new *Star Wars* stage. The set builders met the demands of the script with great skill in creating ice caves, Star Destroyers, and the various sites within Cloud City.

Through his use of the studios Lucas introduced the facilities to some of his American colleagues. Steven Spielberg made several of his films at Elstree, beginning with *Raiders of the Lost Ark*. This influx of new business restored Elstree's reputation as a blockbuster production studio.

When Lucasfilm returned in 1982 to film *Return of the Jedi*, all nine available sound stages were used, including the reconstructed Stage 3. Its inaugural use had been as the Well of the Souls set for *Raiders*, and now it became the Ewok village. The enormous *Star Wars* stage housed the imposing sets for the Imperial docking bay on the new Death Star as well as the main gate to Jabba's palace.

Studio production on *Jedi*, although challenging, went smoothly. The stages were again skillfully transformed, this time into the Rebel command ship, the Emperor's throne room, and many other now familiar environments. Jabba's Palace really came to life when the menagerie of creatures who inhabited it were shipped from the ILM creature shop in San Rafael, California to Elstree where they joined the Hutt himself who had been constructed there under the guidance of Stuart Freeborn. One advantage of shooting in England on the previous two films had been its relative proximity to the major location shoots in Tunisia and Norway. This time, locations were back in California and Arizona, far from the studio but nearer to Lucasfilm's home base.

## Hard Times

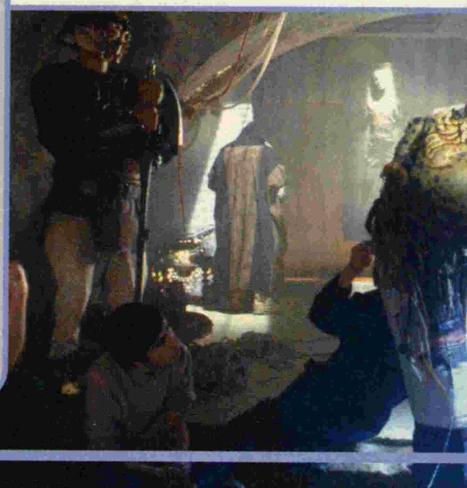
After *Jedi*, Lucas continued his association with Elstree studios on productions such as *Labyrinth* (1986) and *Willow* (1988). While bringing prestige to Elstree, these and other contemporary blockbusters generated only the standard fee for stage rental. It was during the filming of *Indiana Jones and the Last Crusade* in

[TOP] The visual effects team of Richard Edlund (left) and Brian Johnson (right) mull over technical issues with *The Empire Strikes Back* director Irvin Kershner (center).

[TOP, RIGHT] Richard Edlund (left) and Brian Johnson (center) study a model of the *Millennium Falcon* with Empire producer Gary Kurtz (right).

[LEFT] Lando Calrissian (Billy Dee Williams) promises Han Solo (Harrison Ford) that he'll take good care of the *Millennium Falcon* during a scene shot on the set of the Rebel Briefing Room.

[RIGHT] Billy Dee Williams, disguised as Tantel Skrejj, waits for a crew member to adjust Sy Snootles for her big musical number in *Return of the Jedi*.





[LEFT] Episode II Stunt Coordinator Nick Gillard prepares Ewan McGregor (Obi-Wan Kenobi) for the arena battle.

[RIGHT] Gillard and McGregor rehearse one of many lightsaber maneuvers Obi-Wan will perform during the Battle of Geonosis as 1st Assistant Director James McTeigue and Director George Lucas look on.

1988 when word came that Elstree's current owners had fallen on hard times and wanted to sell. Lucas and Spielberg both voiced their support of saving the studio, pointing out that, if Elstree shut down, England would lose about a third of its stage capacity, and they would probably not be able to shoot a big film there again.

Regardless, the studio was sold soon

thereafter, and much of it was closed. *Last Crusade* was indeed the last blockbuster to be filmed on its stages. Some films that had offices at the studio and were due to begin production, such as *Robin Hood: Prince of Thieves* (1991), even had to be turned away. A handful of small productions continued until the entire studio was closed in 1994. It was Elstree's most desperate hour.

The loss of studio jobs was difficult for both the local economy and the entire film community, which viewed Elstree as a symbol of the British film industry. Many of Elstree's stages were torn down, including the *Star Wars* stage. Eventually the studio grounds were left with only three stages, but the struggle to save the studio continued.

After several years of campaigning and legal action, the efforts to save Elstree finally began to pay off. The local Hertsmere Borough council purchased the remaining stages and began building to replace those that had been lost. Soon Elstree was back up to seven stages, and by the late '90s film production returned to the studio, including Steven Spielberg's *Saving Private Ryan* (1998). Unfortunately, the facilities were not sufficient for George Lucas when he finally began production on *The Phantom Menace*. Instead, production was based at Leavesden Studios for two and a half years. This enormous studio was a recently converted Rolls Royce factory also just outside of London, and it had previously been home to the James Bond movie *GoldenEye* (1995).

*Phantom Menace* did, however, contain a tribute to one of the most famous films shot in Elstree. In Watto's junkyard sits a replica of one of the space capsules from Stanley Kubrick's *2001: A Space Odyssey* (1968).



[TOP] photos by Lisa Tomasetti

## Return of the Jedi

For *Attack of the Clones*, Lucas broke even further with his former tradition of filming in England and shot the studio work in Australia, bringing with it that country's unique talent pool. After the bulk of filming was completed down under, however, some additional shots were scheduled in England for the fall of 2000, partially for the convenience of actors such as Ewan McGregor, who had completed principal photography and had already begun work on other projects.

What made this additional footage special for many behind the scenes was that it marked the return of George Lucas and *Star Wars* to Elstree Studios almost a quarter of a century after they first arrived. In addition, it was at Elstree that Kenny Baker made his brief return as R2-D2, making him and Anthony Daniels still the only actors to appear in all installments of the *Star Wars* saga. All of the previous footage of R2-D2 on *Attack of the Clones* had been of the radio controlled versions, but Lucas still wanted Baker to bring his humanity to the character for certain shots.

Although some pick-up shots would later be filmed at Ealing Studios, it was at Elstree that Lucas called, "It's a wrap!"—thus officially ending principal photography for Episode II, a day and a half ahead of schedule, on September 20, 2000.

About a week later Lucas was on hand again at Elstree, but this time for something much different. The large sound stage known as Stage 1 at Elstree was built in 1999 and opened by the Prince of Wales. Now, this important element of the studio's rise from near ashes was being officially renamed "The George Lucas Stage" with the man himself in attendance. This honor rightfully acknowledges Lucas' long association with and support for the studio.

Lucasfilm's partnership continued with Elstree when JAK Productions (the company set up to make the prequels and named after the initials of Lucas' three children) decided to base their UK office at Elstree the following year.

Whether the making of Episode III will see a return to Elstree in any capacity remains unknown. When the credits roll following *Attack of the Clones*, however, some members of the audience will see a sign of their diligence and struggle rewarded when the words "Elstree Studios, Borehamwood, England" scroll past.



[ABOVE] Neville Reid, George Lucas, and Julie Wicks. Reid and Wicks have directed Elstree Studios since 1998, taking the studio even further with two 50'-high sound stages.

[BELOW] Elstree Studios had a distinguished history long before *Star Wars* made the place famous to American movie audiences.



[BOTTOM] photos courtesy of Elstree Film & Television Studios

# IMPERIAL BI

THE LARGEST & SMALLEST *STAR WARS* LEGO MODEL

IN 1999, world-renowned toy manufacturer LEGO released its first *Star Wars* sets based on the classic *Star Wars* trilogy. They included iconic starships and vehicles such as the X-wing starfighter, Luke's landspeeder, and Darth Vader's TIE fighter.

It wasn't long before *Star Wars* LEGO enthusiasts took advantage of the system's interchangeability to recreate vehicles, characters, and entire scenes. "I remember two fan creations at *Star Wars* Celebration II that were just phenomenal," says Brian Bowler, public relations associate for the LEGO *Star Wars* line. "One was an AT-AT, and the other was an incredibly detailed Jawa Sandcrawler both on the inside and on the outside." These are just two creations among the hundreds appearing on the *Star Wars* LEGO fan site From Bricks to Bothans ([www.fbtb.net](http://www.fbtb.net)).

The following year, LEGO launched the Ultimate Collector's Series geared toward the most experienced LEGO builders. Instead of containing the usual stylized characters, vehicles, and structures, the new sets were more like works of art. The first two sets—the X-wing Fighter and TIE Interceptor—were akin to 1/24<sup>th</sup>-scale models created entirely out of LEGOs. In 2001, the series expanded to include statues, the first being a life-sized bust of Darth Maul. That same year saw the release of the *Tantive IV*, Princess Leia's Rebel Blockade Runner, as a 1/215<sup>th</sup>-scale model. In 2002, one of the first offerings was a half-sized statue of everyone's favorite Jedi Master, Yoda.

Now comes an imposing Imperial Star Destroyer, a throwback to the first two Ultimate Collector's Series sets in some ways and totally unique in others.

## AT CLOSE RANGE

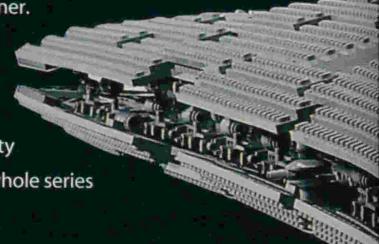
A picture doesn't always tell the whole story. At over 3,100 pieces, this 1/1600<sup>th</sup>-scale set is the largest LEGO product to date—*Star Wars* or otherwise. Ultimate Collector's Series veterans know there are thousands of familiar LEGO pieces arranged in the unique shape of Darth Vader's Star Destroyer from *A New Hope*, the *Devastator*. "At a minimum, you're probably looking at about a

12-hour project," according to Bowler. Furthermore, it's also the longest and widest *Star Wars* model ever from LEGO at 38" long by 24" wide.

Since starting the process of planning a 25<sup>th</sup>-anniversary commemorative set, the LEGO designers had their work cut out for them. There was never any doubt that the most challenging model to design would be an Imperial Star Destroyer. "We knew from the start that we wanted to have something that's been a true icon for the last 25 years," says Bowler. "It was an exciting challenge for us to see how great we could make it."

The *Devastator*, the first Star Destroyer to cross the silver screen, wouldn't be complete without its "little buddy." That's right, this set comes with a 1/1600<sup>th</sup>-scale model of the galaxy's most famous Rebel Blockade-Runner, the *Tantive IV*. Just as the Imperial Star Destroyer is unique for its size, so too is the blockade-runner.

The difference is the *Tantive IV* included in this set is one of the smallest LEGO models ever, serving both as prey for the mighty *Devastator* and as a preview for a whole series of upcoming "mini-models". ☀



## EXTREMELY WELL PUT TOGETHER

### LEGO Star Wars Mini Collectors' Series a Small Wonder

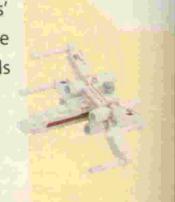
What's small and gray and LEGO all over? At fewer than 40 pieces each, it could be an X-wing, AT-ST, or Rebel Snowspeeder. You won't know for sure until January 2003; that's when LEGO plans to release the first four sets in its all-new Star Wars Mini Collectors' Series. The first sets will contain between 50 and 80 pieces all of which are shapes that already exist. If you've got a large enough LEGO collection, you'll be able to build a whole fleet of X-wings using the instructions included with the X-wing and TIE Advanced set!

Once you're done putting together your first Mini Collectors' Series set, you'll immediately notice some extra pieces. It's not a mistake. Each set will contain all the extra pieces you'll need to create a ninth bonus mini-model, an Imperial TIE bomber.



## X-wing and TIE Advanced

One of the largest Mini Collectors' Series sets, the X-wing has movable wings, allowing you to "lock S-foils in attack position."



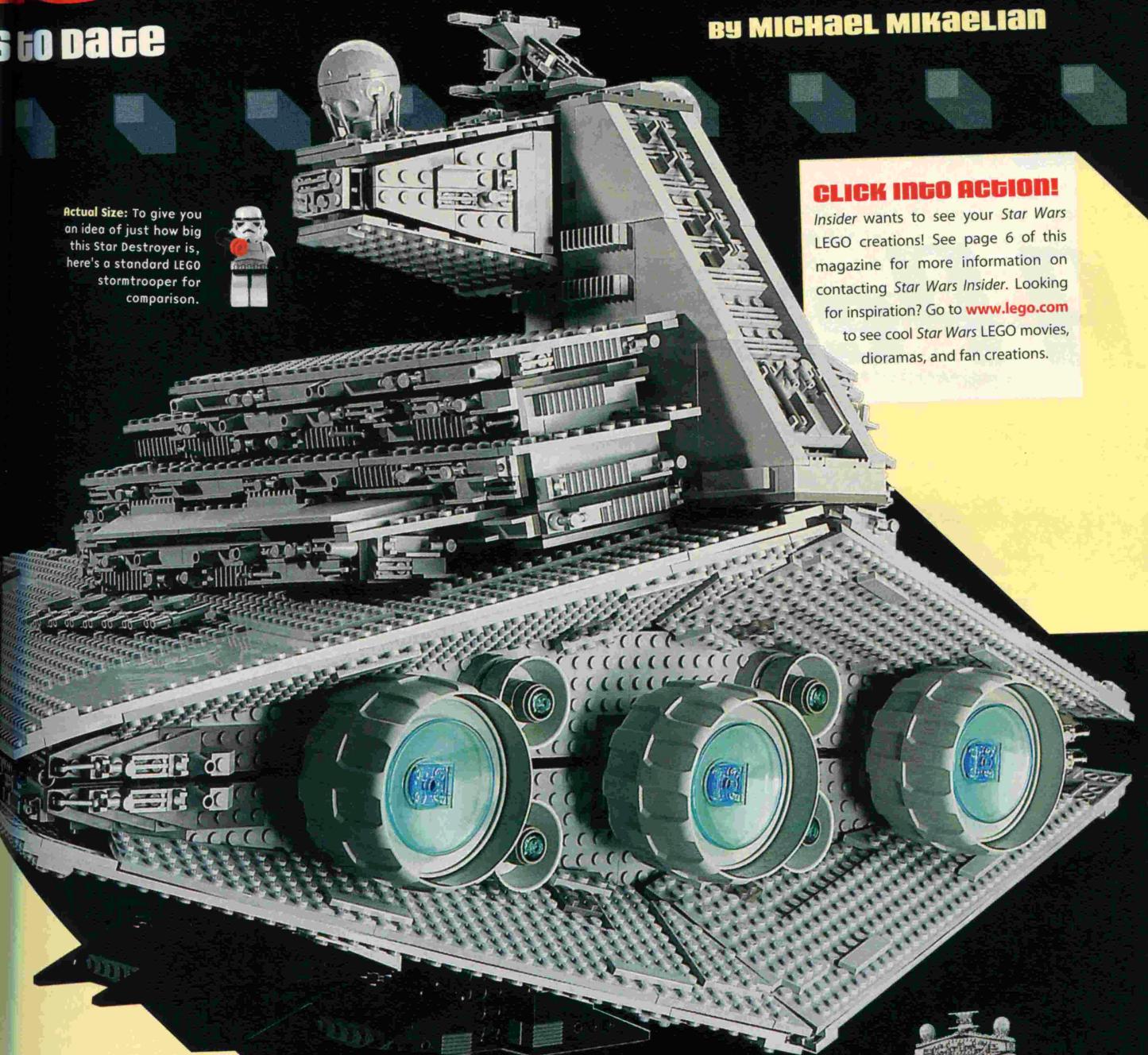
# LOCK AID

to Date

**Actual Size:** To give you an idea of just how big this Star Destroyer is, here's a standard LEGO stormtrooper for comparison.



By MICHAEL MIKAELIAN



## CLICK INTO ACTION!

Insider wants to see your Star Wars LEGO creations! See page 6 of this magazine for more information on contacting *Star Wars Insider*. Looking for inspiration? Go to [www.lego.com](http://www.lego.com) to see cool Star Wars LEGO movies, dioramas, and fan creations.

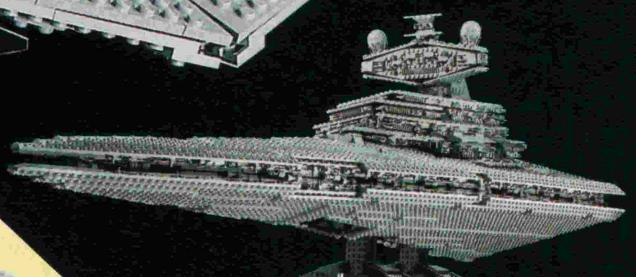
### Podracers

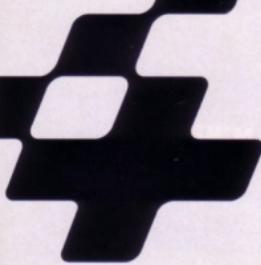
After putting together all of these mini-model sets, you should have no trouble creating your own mini-models of the rest of Boonta Eve Classic entrants, right?



### AT-ST and Snowspeeder

The AT-ST's brief cameo in *The Empire Strikes Back* and more exposure in *Return of the Jedi* earned it a place in many fans' hearts as one of the coolest Star Wars vehicles ever.





*Emmaway of the Void*  
Episode V

# A Penitent Plan



DORMON

by Greg Keyes  
illustrated by Dave Dorman

**H**As the *No Luck Required* tumbled laconically through the void, Vook Gehu watched the stars drift across his view, remembering a Duro maxim older than some species.

*If a star should but blink, it would miss all of our history.*

The stars did not care who won this war. They did not care if Vook was freeze-dried in vacuum or blasted into vapor. That he would die without companions did not trouble them.

Vook found an odd comfort in that.

He checked to make sure the emergency transponder was working properly. It was, pulsing a steady distress call. He hoped it would be answered soon, or this would all be moot.

He needn't have worried. Five minutes later, a response came, and Vook's blood seemed to drop to the temperature of surrounding space. He searched the stars a few more moments before he found the newcomer—an irregular darkness that was not a distant nebula, but something much nearer.

Something that—unlike the stars—did indeed take an interest in what happened to Vook.

In this, he took no comfort at all. His mind wandered back to the conversation—only an hour or so before—that had crashed him into this situation, and he sighed.

He answered the hail.

"This is Vook Gehu of the *No Luck Required*. I need help. The rest of the crew is dead, and I am injured. My sensor grid is down and my ship is badly damaged. I am in great need of assistance."

The comm unit sputtered and clucked, then spoke to him in a harsh, nasal baritone.

"You have found your assistance, infidel," the reply came. "I am Vintul Qat of the Yuuzhan Vong. Shut down all of your auxiliary systems and prepare to be boarded."

Vook vented another sigh and keyed the return. "Hello, Yuuzhan Vong," he said. "So runs my luck—I hoped to attract a friendly ship, but I see my gamble has failed."

"There is no luck," Qat replied. "There are only the gods and what they will."

"Yes? Then you may tell your gods I will not be boarded, Vintul Qat, not by you or any other of your despicable kind. I shall die before surrendering."

"By your own admission you have no sensors," Qat replied. "Your ship is losing atmosphere."

"My weapons are still on line," Vook replied. "And my reactor is damaged, yes. Indeed, in its condition it might well make a better weapon than a power source. Consider that, and come for me at your peril."

"My ship is full of captives," the Yuuzhan Vong said. "Some of your own kind. Should you manage to destroy it, you will kill many more infidels than glorious Yuuzhan Vong."

"Better they die than receive the fate you offer them," Vook said.

"In any event, it is moot," Qat snapped. "We are out of your range."

"For the time being," Vook replied. "Try and board me."

"I can be patient," Qat replied. "In a short time, your reactor will either go critical or fail. If it overloads, I'll watch you die. If it does not, I will take you then."

"Delude yourself if you wish," Vook muttered. "It makes no difference to me. You destroyed my planet and scattered my people. Do not think you will find me easy prey, no matter the condition of my ship."

Vintul Qat's only answer was a harsh laugh.

Vook closed his eyes, wishing it were an hour ago, when the boss was still with him.

Realspace was somehow always a surprise after the nothingness of hyperspace. The relativistic universe was never quite as Uldir remembered it, as if his mind protected itself from the absurdity of faster-than-light travel by distancing itself from the reality it had been formed to comprehend.

Whatever the cause, reversion was one of Uldir's greatest pleasures, even if the view was—from any other perspective—unimpressive.

But sometimes the show was better than all expectations, and for the crew and single passenger of the *No Luck Required*, this was one of those times.

From their entry above the system's elliptic plane, the primary was a blue-white jewel, a spark of electricity captured and made constant. But something had reached into the star and tugged out a streamer of glowing plasma, pulled it in an arc half a light year long before twisting it into a spiral that wound tighter and tighter before vanishing. Intersecting the spiral and girdling the blue pinprick was a vast, faintly glowing indigo torus.

His instruments and charts told him that the cause of the phenomenon was a black hole, sucking matter into the nowhere of its event horizon, the great wreath the stray hydrogen atoms that had escaped to orbit in the singularity's path, but the cause didn't matter. For a moment, beauty swept everything from Uldir's mind, including the absurdly dangerous business that had brought him and his companions to this unpopulated system along the Hydian Way.

"They aren't here," Vega Sepen pronounced in that terribly certain way that meant "I told you so."

Uldir glanced at the platinum-haired Corellian, wondering if she felt anything beneath that tough exterior, if the wonder of the universe penetrated through those steely eyes to the person beneath.

Maybe. He thought he caught a glimpse of blue fire in them, not a reflection from without but a light from within.

At least that's what he imagined he perceived for about a nanosecond. In that instant, he saw Vega in a very different way. The angular plains of her face seemed softer—younger, though she hadn't yet seen her thirtieth standard year. He realized with a start that she was pretty, in a quirky way. Hadn't he ever noticed that before?

Then the moment was gone as if it was a quantum phenomenon, destroyed by observation.

"Boss?" Vega's voice became more insistent.

"What?"

"Where are you? I said they're not here. No sign of any Yuuzhan Vong vessels in the system."

"Our sensors aren't that good," Uldir said.

"Well, no, not if they're hiding. But this sector of space is completely under Yuuzhan Vong control, and they have nil reason to expect company. What with that black hole down there, and all of the attendant gravitational hoopla in this system, there are only a few places it makes sense to drop out and plot the next jump. This is one of them—I've checked the others. Nothing."

"They'll be here," another feminine voice said.

Vega raised her eyebrows in the same way Uldir had once seen her do when she'd discovered a Barraken weed-scorpion stalking her. Then, the small forehead twitch had been quickly followed by a blaster rifle discharge. Uldir tensed, involuntarily.

The new speaker, Klin-Fa Gi, tensed too, her Jedi senses doubtless warning her of danger. Klin-Fa was small, with dark eyes and black

hair hanging in bangs. Her eyes narrowed as if challenging Vega.

"Yeah?" Vega's voice was soft, but it was mynslilk wrapped around durasteel. "How do you know they haven't already been here and gone?"

"I would know," Klin-Fa replied.

"Ah, the infallible, inscrutable Jedi," Vega scoffed. "But I thought you couldn't feel the Yuuzhan Vong in the Force?"

"I can't," Klin-Fa said. "I feel Bey."

Uldir never liked it when the Klin-Fa said that name. He'd never met the fellow but was developing the opinion that he wasn't going to like him if he ever did.

"Good," Vega said. "Just find him on the sensors now, and you can contribute something useful."

"They'll be here. I feel it."

"Great," Vega said. She rolled her eyes.

Klin-Fa pressed her lips in a tight line and didn't reply. Uldir felt a momentary desire to defend the young Jedi. She'd changed out of the living Yuuzhan Vong cloaker she'd worn when she came aboard and was now dressed in a pair of Vook's red coveralls. They were too big for her, making her seem small and vulnerable.

Yeah, right, he reminded himself. Small and vulnerable enough to cut a Yuuzhan Vong warrior in half at the waist. He'd seen her do exactly that. Not to mention the grief she'd put his crew, his ship, and himself through—stranding them in the middle of nowhere, for instance. She was big trouble in a small package. Vega was right—he was crazy to trust her after all she'd done.

Still . . .

"Move out of the safe point," he told Vega, "and power down. I don't want them seeing us when they get here."

"When?" Vega asked skeptically.

"If," Uldir conceded. "And Vook, you and Uvee run diagnostics on the weapons systems and shields again. It was a minor miracle you managed to patch our girl up in the time you did—if we have a breather, I want to use it to bring our combat readiness to maximum."

"Well, that makes sense at least," Vega allowed. "How's this? We go find a Star Destroyer and come back. That should improve our chances a little. This isn't a warship we have here."

"We're not exactly defenseless, Vega," Uldir pointed out.

"And our target isn't a warship either," Klin-Fa added.

"Every Vong ship is a warship," Vega countered. "And it'll come escorted."

Klin-Fa rolled her eyes. "We're talking about a Yuuzhan Vong slave transport traveling through secure Vong territory. The Yuuzhan Vong are proud—escort will be minimal, because they won't want to seem like cowards. Besides, when I infiltrated their data systems I noticed something interesting—one out of every three warships on duty in this sector has been relocated. It happened almost overnight."

Vega frowned. "That sounds like they're starting a new offensive. Now that's something worth knowing. Shouldn't we be reporting that instead of trying to rescue some old lover-boy of yours?"

Klin-Fa colored slightly. "That isn't what this is about. It's not about Bey, or me. Jedi fight, Jedi die. We know the risks. Bey knew the

risks—but the secret he carries is crucial. And it's more important than any conventional Yuuzhan Vong offensive."

"Despite the fact that you don't know exactly what this hypothetical new weapon of theirs is," Vega said.

Klin-Fa crossed her arms and leaned against the bulkhead. "I know they believe it will all but end the New Republic's resistance to their invasion."

"Well, yes, that's what you say," Vega replied. "That and two hydrogen atoms will get you helium if you squeeze hard enough."

"That's enough," Uldir cut in. "This debate is over."

Vega looked surprised at his tone, and he realized he had been uncharacteristically harsh.

But Klin-Fa had blushed when Vega referred to Bey as her 'lover-boy.' Uldir liked the missing Jedi less every second.

"Just—" he stopped, sighed. "Vega, I may be crazy, but I believe her. And I'm the captain, last I heard. We're doing this. I need your support now, not your dissent."

Vega's eyes widened. "Boss, just because I don't agree with you doesn't mean I'm not a hundred percent there for you. I am with you."

"Glad to hear it."

"I mean, even if were to think this were a bone-headed, irresponsible, absurdly dangerous gambit to salvage the remaining shreds of your masculinity—"

"Point taken, Vega. You're with me. Now shut up."

were still subsisting on the fruits and bugs of their native forests. To be destroyed by the Yuuzhan Vong, by barbarians who don't even have brains to comprehend what they've done—" he broke off.

"No one expects you to have any love for the Yuuzhan Vong, Vook. No one expects you not to mourn your homeworld—"

"Yes. Mourn is what I do. Don't you think I know what you all think of me? Vook the mournful. Vook the always sad. Poor old Vook. Well, I'm tired of it. If my choice is to be between misery and anger, I'll take the anger, sir. It feels better."

"Those aren't the only two options," Uldir pointed out.

"Sir, with all due respect, you have no homeworld to lose. You wouldn't understand."

Uldir was silent for a moment.

"There was an arboretum on Bburru. Did you know it?"

Vook's brow wrinkled oddly. "Yes."

"I spent my fifth and my eleventh birthdays there. There was one tree in particular, a big ollop, and if you sang near it, it would chime an accompaniment—"

"I remember the tree," Vook said. "It was a native of the homeworld, the last of its kind. They were trying to clone it when the Vong destroyed the city. Now it's lost forever."

"Yeah," Uldir said. "I'll miss it."

"Not as I will," the Duro replied.

## ***"How's this? We go find a Star Destroyer and come back. That should improve our chances a little."***

"Yes, sir. Always eager to shut up."

"I'm with you too, captain," Vook's voice came over the intercom. "And we'll be ready to fight, I promise you." He sounded confident, for a change. Vook never sounded that way.

Vega noticed it too. "Is that really Vook?" She asked softly.

"I don't know," Uldir replied, muting the comm unit. "After that outburst of his yesterday—I'd better have a talk with him."

"Probably not. That's not my point. I spent my fourth birthday on Coruscant. I spent my fifteenth on Yavin Four. You're right, Vook. I have no homeworld. My parents were traders and freighter pilots, and I grew up in the space lanes. This galaxy is my homeworld. Look what the Yuuzhan Vong have done to it."

Vook dropped his head and nodded slightly. "I understand."

"I know you do. I don't hurt more than you do Vook—that's a competition I can live without. But you can't turn inward and imagine that not all of us have lost something. And you can't give in to your anger. My Jedi training may have been a bust, but I know that much. Anger isn't good for anyone, Jedi or no. It just feels that way."

Vook sighed. "There is logic in what you say. Logic ought to be comforting. It is not."

Uldir cocked his head quizzically. "Why now, Vook? Why, after all this time are your emotions just now getting the better of you?"

Vook turned back to the turbolaser. "It's this Jedi woman. She's made me understand how little I actually do."

"She said something to you?"

"No. But she acts. She takes the fight to the Vong. So do you."

"No I don't," Uldir averred. "I'm a rescue pilot. I became a rescue pilot because I didn't have what it took to be a Jedi, but I wanted to be like them—to help people in trouble. Jedi don't live to kill, Vook.

He found Vook in the turret, working at the turbolaser. He didn't look up as Uldir came in. His flat Duro face registered no emotion Uldir recognized.

"Vook, is there a problem?"

"No, sir. I'm adjusting the phase modulation for more efficient fire."

"That's great, but I wasn't talking about the turbolaser. I was talking about my mechanic."

"I'm fine, sir," Vook said, stiffly. "I can do my job."

"I'd never question your ability to do your job, Vook. I'm worried about your anger."

"The Yuuzhan Vong destroyed my homeworld," Vook said bluntly. "My people flew among the stars when most species in this galaxy

not the good ones. They avoid it when they can. Sometimes they avoid it at the cost of their own lives. I passed up offers from half-a-dozen fighter squadrons because I like doing what I do. We've been in a lot of scrapes the past week or so, but never because I wanted to attack the Yuuzhan Vong. Never because I wanted to kill one. I'm just trying to do my job—a job that would be impossible without you, by the way. We could never have escaped Wayland without your expertise, Vook. Who else could have fixed our hyperdrive with century-old junk? Why do you think I requested you for my crew?"

"You requested me?" The Duro sounded genuinely surprised.

"Of course. What did you think?"

"I thought—I mean no one else . . ."

"Vook, you're the best mechanic the service has. And I like you."

Vook dropped his gaze to the deck, and then lifted it to meet Uldir's. "Thank you, sir."

"Now—"

"Hey, boys," Vega's voice came over the intercom.

"What is it?"

"We've got company."

"Looks like your sweetheart was right after all," Vega said, as Uldir entered the cockpit. "It's late, but that's definitely a Yuuzhan Vong transport."

"Big," Leaf—*the fourth member of the crew*—grunted. The Dug scratched behind his ear with one of his foot-hands.

***"So there's a dead spot where we can breach the hull without them noticing. Great. What's that mean?"***

Uldir silently agreed. Irregular but vaguely lozenge-shaped, the transport looked to be half a kilometer long. Like all Yuuzhan Vong vessels, it gave Uldir the impression of some sort of thousand-legged sea creature, though it had no limbs in evidence.

"Minimal crew, though," Klin-Fa said. "I was on one just like it. Most of the space is reserved for captives."

"Escort?" Uldir asked.

"Four skips," Vega answered. "Nothing we can't handle."

"I don't like it," Uldir said. "It seems too easy."

"Easy?" Vega said. "Maybe if our goal was to blow it out of the sky. But we're aiming to capture that thing, remember? Without killing this Bey Gandan fellow or any of the other captives."

"Yeah," Uldir agreed. "That is the tricky part. But Klin-Fa has an idea."

"Why doesn't that surprise me?" Vega wondered.

"Follow her plan?" Leaf snarled. "I'd sooner milk a rancor."

"I don't think rancors produce milk," Vook commented over the intercom.

"Just listen to her," Uldir said. "Klin-Fa?"

The Jedi nodded, made a point of meeting Leaf's angry gaze, then cleared her throat.

"When I was on Wayland, I managed access to one of the Yuuzhan Vong data-storage modules, what they call a *qahsa*. That's how I discovered which ship Bey would be on and where it was going. I also had a look at the structural design of the ship. The outer hull doesn't have nerve endings, but the inner hull does. Breach it, and alarms go off everywhere."

"Okay," Vega said. "We knew that."

"Here's something you may not know. Near the dovin basal, the inner hull nerves are compromised."

"Compromised?" Uldir said.

"Yes. The dovin basals are creatures in their own right—they don't grow as a part of the ship but are nursed separately and then grafted on. But it's not a perfect symbiosis—the gravitic distortion of the dovin basal desensitizes the nerve clusters immediately adjacent to it. In warships or on any vessel where it's important to have a complete circuit, the Vong compensate by implanting special nerve biots around the dovin basals that aren't confused by the gravitic anomaly. In transports like this, such a small vulnerability isn't worth the effort of amending."

Leaf switched his scratching to his chin. "So there's a dead spot where we can breach the hull without them noticing. Great. What's that mean?"

"It means the boss really has gone out of his m—" Vega began, then caught Uldir's glare. "—gone out of his way to really think this plan through," she finished.

"So I have," Uldir said. "Here's what I have in mind. Vook? Are you listening? You're important to this."

Vook watched the Yuuzhan Vong vessel edging nearer. He keyed on the comlink. "I warned you!" He snapped. "Come no closer."

"The holy and terrible Yun Yuuzhan and all the gods know you will never be in a position to command me," Vintul Qat informed him.

Something hit the *No Luck Required*, then, hard. Vook cursed in Duro.

"Perhaps without your sensor grid you did not notice our escort," The Yuuzhan Vong commander said.

Vook allowed himself a thin smile. "Perhaps in your arrogance you did not notice that my ship is fully functional."

He flipped on the shields, launched a spread of concussion missiles, and kicked in the ion drive. "Uvee," he told the astromech droid, where it was patched into turbolaser, "Destroy those coralskippers. I will handle the transport."

Affirmative, the droid's reply scrolled across the translator.

"This is foolish," Vintul Qat warned. "What can you hope to accomplish?"

"Wouldn't you like to know," Vook said, under his breath. But over the comlink he shouted, "For Duro! Death to the Yuuzhan Vong!"



"It's started," Uldir said, pointing to the sudden flashes of light across the interstellar night. "Klin-Fa—if you please, before they start maneuvering. We don't want to be standing next to the dovin basal when they turn it on."

"Got it." The Jedi's yellow blade strobed into existence and she began quickly hacking at the yorik coral hull they had tethered themselves to. Leatf pulled at the chunks as she cut them loose, sending them drifting off into space.

It took only minutes before Uldir felt the gentle pressure of atmosphere blowing out of the hole. A moment later it was large enough for them to enter.

Uldir stuck his head in.

Like the outside of the ship, the inside had the grown, organic look that came from actually being grown and organic. The walls glowed a pale yellowish green, though even as he watched the light began to fade as the absolute chill of space killed whatever creature created the luminescence.

Uldir pulled himself quickly through. "Hurry," he said. "They might not notice the hull breach, but pretty soon they'll figure out they're losing air."

"They'll put it down to a laser strike," Klin-Fa said.

"I hope we aren't counting on that," Vega grumbled.

Pseudo-gravity pulled Uldir to the deck, which—though biotic—was already frozen harder than most metals. He saw that they stood in a long corridor that followed the curve of the outer hull. In either direction, membranes were dilating to close off the breached section.

He picked the nearest seal, only about three meters away, but before he could reach it, it had completed its job.

"What now?" Leatf grunted.

"I can cut it," Klin-Fa said.

"Right," Vega drawled. "Then the next section decompresses and seals off, we cut through that, and the next section decompresses—no, they'll never guess we're coming."

"Watch and learn," the Jedi said. With the tip of her weapon, she cut a narrow horizontal line through the emergency bulkhead. Then she stepped forward and pushed through the flexible membrane.

"Hurry," she said.

Uldir went through last, and found it difficult, for the slit was now only half the size as when Klin-Fa cut it.

"It's alive, remember?" She said. "It heals quickly. No more decompression. They won't know we're here until we're nearly to our destinations. Maybe not even then, if they're really distracted by the battle outside."

Uldir noticed the barometer on his wrist array registered breathable pressure. He pushed up the visor on his pressure suit mask. The others did the same.

"Which way, Klin-Fa?"

She gestured up the corridor. "This way."

Now that they had opened their visors, Uldir could smell the ship. It wasn't unpleasant, exactly—a faint musk with hints of iodine and sulfur compounds. The bioluminescent whatevers were still alive in this section, and though it provided them enough light to navigate, the dimness was unsettling. Too many shadows, and in every one Uldir imagined a Yuuzhan Vong warrior bristling with weapons. But none of the shadows moved, and the corridor was silent save for the faint swish of clothing and shush of breath. Even their footfalls were silent, for the deck here—also still alive—flexed faintly beneath their feet.

Klin-Fa passed several small corridors, and then stopped at a larger one.

"This leads to the auxiliary passage," she said. "Follow it until you reach a large, straight corridor. You can follow that up to their bridge."

"Which way when we get there?"

"Right. I think."

"You think?" Uldir said.

"Hey, I've gotten us this far."

"Right," he sighed. "Okay. Vega, you go with her to find the prisoners."

"See, this is another part of the plan I don't like," Vega said. "The whole splitting-up part where I have to trust my back to our oh-so-dependable Jedi pal here. Why don't we just all take the bridge and then worry about the prisoners?"

"Because the guards will kill them once they know they ship has been taken, that's why," Klin-Fa shot back. "Besides, the prisoners can help us fight. Especially Bey—he's a Jedi too, remember?"

"Yes," Uldir said, "An unarmed one, fighting enemies who don't exist in the Force."

"Boss-boy, you for this plan or not?" Vega asked. "I take orders from you, not from her."

"No, she's right. They will probably execute the captives once we've taken the bridge—if not before."

"If we take it, as opposed to standing here all day wagging mandibles," Leatf said.

"Right," Uldir said. "Come on, Leatf. Good luck, you two."

"Wait a moment," Klin-Fa said. "A word alone with you, captain?"

Uldir noticed Vega raising an eyebrow.

"What about?" He asked.

"Alone?"

"You can trust everyone here," Uldir replied. "I do. Just say whatever it is you wanted to say."

Klin-Fa sighed and stepped closer. "Okay. If that's the way you want it. I just wanted to thank you for trusting me, that's all. Whatever happens."

She was very near. All he could see were her eyes. He could feel her breath on his face, and something went funny in his chest.

And then she kissed him. It was just a brush on the lips, but it nearly knocked him off his feet.

Then she spun on her heel and started down the corridor.

"Brother," Vega said, her voice registering a mixture of impatience and disgust. She followed the Jedi, shaking her head.

"Hey..." Uldir began, but the two women had turned and were out of sight.

"That's one of the single most sickening things I've ever witnessed," Leaf said. "Thanks for ruining the rest of my day." He shuddered. "Humans."

"Hey, I didn't do anything!" Uldir protested.

"Right. You just stood there and took it."

Uldir scratched his head. "Yeah, I did, didn't I?"

"Come on," Leaf growled. "Now I really want to kill something."



This corridor was as empty and silent as the last, save for the occasional distant thud that testified that Vook and Uvee were still out there shooting. He hoped the Duro was okay; he and Uvee should be able to handle four coralskippers, and the transport's defenses were probably too slow to nail him. Still, so many things could go wrong...

The corridor took a hard turn to the left, just as Klin-Fa had said it would. The lack of guards and personnel were really starting to make Uldir nervous—he kept reminding himself that this was just a transport, and like his father's freighter, didn't need a large crew. Besides, the Yuuzhan Vong had spread themselves pretty thin in the last few months. Though they were technically at peace with the New Republic, they still had to control the planets they had taken—and they had taken a lot of planets. And if Klin-Fa was right, and they were gearing up for a military strike—shoot, maybe there weren't any warriros on this vessel at all.

He was just thinking that as he emerged into the auxiliary corridor and saw a Yuuzhan Vong. He never even got a chance to see what caste he—or she—was; Leaf snapped off shots from all three of his blasters nearly simultaneously, and the Vong went down, smoking.

"That might not have been a warrior, Leaf," Uldir said.

The Dug looked at him as if he had just suggested a nudist colony on Hoth. "Boss—I don't care," Leaf said. "It's four of us against a whole ship. We stop to ask questions, we'll be a light meal for one of their ugly gods."

"True," Uldir said. "Still—"

He was interrupted by the whirr of thudbugs. Two Yuuzhan Vong—clearly warriors by their tattoos and facial mutilations—had just stepped from somewhere in front of them and released the deadly insect-weapons. Uldir turned sideways and fired his blaster. Leaf joined him, filling the corridor with a web of coherent light. One of the thud bugs struck Uldir a blow in the shoulder, but it was already carbonized and didn't hurt to speak of. The warriors rushed forward, raising amphistaffs. Blaster bolts sparked and ricocheted from Vonduun crab armor, but the warriors weren't wearing masks. Uldir walked his blasts up the front of the lead Vong until he came to the face. Leaf hit both knee joints of the other, sending him stumbling. He didn't fall,

though, but kept coming, jerking his amphistaff up in an arc, then swinging down in a blow that would crush even Leaf's hard skull. Leaf coolly fired at point-blank range into the armpit thus exposed. Experience had taught that that was the most vulnerable point in such armor, and experience did not let the Dug down. The warrior collapsed, his weapon clattering away harmlessly. Leaf hopped up on the fallen body and whirled the blaster around his finger.

"Nice shooting," Uldir said.

"There's plenty more where that came from," the Dug said.

"That's good, because there's plenty more of them," Uldir noticed, firing down the corridor at another five warriors charging toward them.

"Good!" The Dug roared, and was suddenly off, holstering the blaster in his foot-hand and firing with the other two as he propelled himself along. Uldir followed more slowly, picking his shots, wishing the Dug had just a little more common sense and discipline.

A thudbug was suddenly right in his face. He jerked to dodge, and almost did, but it grazed his forehead. Blood exploded from the wound, and he cursed, his shots going a wild as blood blinded his left eye and his depth perception was suddenly grossly impaired. Ahead, Leaf and the warriors were in hand-to-hand range; the Dug was bouncing in and around three of them. As Uldir watched, he leaped high over an arcing amphistaff and the head of its wielder, sending a blaster bolt straight down through the crown of the Yuuzhan Vong's skull, whooping as if completely mad.

The other two were still coming for Uldir. Trying to wipe blood from his eye, he nailed one in the head, but the other threw a thudbug. Uldir tried to shoot it but managed only to interpose the gun between the insect and himself. It struck the blaster and sent it skittering down the corridor. Howling in satisfaction, the warrior followed up, amphistaff held at the ready.

Uldir blinked once at the heavily armored warrior, then ran as fast as he could after his weapon.

The amphistaff relaxed, whipped out, wrapped around one of his ankles, and yanked Uldir off his feet. He went down, face and belly slapping into the deck. Stunned, he clawed at the organic surface, but a viselike grip closed on his neck and lifted him off the floor, turning him. He kicked feebly at the air as the Yuuzhan Vong warrior's face came into view.

"Pray to your infidel Force," the warrior growled.

Over the warrior's shoulder, Uldir saw Leaf was still busy. Blaster bolts were flying, and the Dug was a small cyclone, but there he still had two enemies left. No help was coming from that quarter.

"Put me down, now, and you might walk away from this alive," Uldir advised.

The warrior's eyes widened. He laughed harshly, and then began to close the space between his fingers. The only thing stopping him was Uldir's neck, which didn't seem to be much of an impediment. Uldir wrenched at the Yuuzhan Vong's massive hands, to no avail.

Or so he thought. But as the universe faded to black, the pressure suddenly let up. The warrior set him almost gently back on his feet, and then slowly toppled over. Uldir fell with him, noticing almost

absently that the Yuuzhan Vong no longer had a head.

Leaf was bouncing down the corridor toward him, his remaining opponents prone and still. Uldir shook his head and stood groggily.

"You okay, Boss?" Leaf asked.

"Yeah. Thanks for the assist."

The Dug cocked his head. "What? What do you mean?"

"That one almost had me," he explained, gesturing at the headless warrior.

"Looks like you took pretty good care of him," Leaf observed.

Uldir frowned. "You didn't shoot?"

"Urr? Negative, captain."

That's when Uldir noticed the hole in the ceiling, and a corresponding charred area on the deck. A moment before the Yuuzhan Vong's head would have been on the line drawn between those points. Leaf followed his gaze.

"Vook must have gotten a shot through the hull," Uldir murmured.

"He wasn't supposed to fire at the transport."

"You're kidding," Leaf said.

"It's the only thing I can think of."

## *The wannian began to close the space between his fingers. The only thing stopping him was Uldir's neck.*

"No." Leaf said. "Not in my universe. That's the craziest thing I ever heard of, even with your luck. I mean, I know he was the enemy, but that's just not fair."

"Well, it's not like I had anything to do with it," Uldir grunted, retrieving his blaster. Even as he said it, he had an uneasy, prickling feeling. His luck had always been strange and was frequently unlikely. Most people figured it had something to do with his Jedi training, but Uldir knew that couldn't be the case—he hadn't ever been able to lift even a pebble with the Force.

Still, he had to admit Leaf was right—this was ridiculous.

And not something he had the leisure to ponder, anymore than he had the spare time to think about Klin-Fa's lips on his, and those eyes, so near his own...

No pondering.

"Come on," he said, "We've got work to do. That must be command and control up ahead."

blue-white star below him going nova in the next two minutes.

But he didn't have too long to dwell on the improbable. He'd sent one of the four coralskippers whirling off to the Cenotaph of Joor, but the other three were still coming strong.

So was he, though. The controls felt good beneath his hands, and he realized he hadn't flown enough lately. Flying made him feel good, yet he had been deferring that duty to others, wrapping himself in his role of ship's mechanic.

Why?

He rolled the ship and hit reverse thrusters. One of the coralskippers trailing him came so close to his hull that it sang with magnetic resonance. He pulled some distance, fired a concussion missile, and cut in the forward lasers. Voids appeared, sucking the light into nothingness—then the slower missile caught up. A void appeared to gobble it, too—and the warhead promptly exploded, as it was programmed to do. The coralskipper made a dramatic and involuntary course change when the shockwave slapped it, and Vook fired the laser again. This time one of the beams sliced through, so that for a moment the irregular craft looked like a grilled *urt* on a charspit.

"That's for my uncle Tyro," he muttered. He swung the ship around. "Come on, you two," he said. "I have plenty of dead relatives left."



The "door" to the bridge was dilated shut, but Leaf sliced it with his vibrodagger and hurled himself through the opening, blasting. They found two warriors on the other side—one sat beneath a cognition hood, obviously piloting the ship. The other was waiting for them by the door. He slashed at Leaf as the Dug rolled by, saw Uldir, and tried to hit him with the reverse end of the staff. Uldir shot him twice in the armpit. The Vong staggered back, looking offended, then started toward Uldir again.

Four bolts hit him at once, and he crashed, snarling, into the bulkhead.

The second warrior—the pilot—ripped off the hood and reached for his staff. He found himself confronting Leaf. The Dug was balanced on one foot-hand and had three blasters aimed at him.

"Do it," Leaf said. "Please."

The warrior jerked up the staff and whirled it over his head, slicing through the cognition hood as he stabbed the sharp-headed end toward Leaf.

Leaf's blasters whined in unison.

"Leaf, watch the door," Uldir said, after checking to make certain neither warrior would ever rise again.

"Got it, boss."

He keyed on his comlink. "Vega? What's happening?"

Vook flinched as the blast he had intended for a coralskipper went wide, bending at a sharp angle as it passed near one of the small singularities the vessels generated to protect themselves, and punched through the transport's outer hull. He'd been trying to avoid actually damaging the vitals of the transport, since the others were aboard it. He took comfort in the statistical knowledge that the odds against one stray bolt hitting one of his friends were about the same as the

"No problem, boss-boy," the Corellian's tinny voice assured him. "Not a scratch on the prisoners. Well, none dead anyway—you know how the Yuuzhan Vong treat their guests."

"That other Jedi there? Bey?"

"Our favorite girl is looking for him. No luck, so far."

"That's not good."

"No, I'd say not. But I'm sure you're hopeful. I assume you've taken the bridge?"

"I'm master of all I survey," Uldir replied. "Keep looking. And keep your eyes open. I think we got all the warriors up here, but this ship may hold a few surprises yet."

"No doubt."

He changed frequencies and hailed the *No Luck Required*. "Vook?"

"Yes, sir."

"Are you busy?"

"No, sir. I finished off the last of the coralskippers a few moments ago. I assume you command the enemy vessel, as it has ceased fire."

"Yep, we've got the bridge. Good work, Vook. I knew you could do it."

"Thank you sir. It was a pleasure." There was a slight pause. "Sir?"

"Yes?"

"Thank you. For the opportunity—and the advice."

"Any time, Vook."

"And sir?"

"Nah. Let it fall—one less Vong ship is a good thing. We'll go back to the *No Luck*."

Uldir tapped his comlink on. "Vega, you there?"

"Of course I am. It's a party down here. We found the Jedi, too. He's in some sort of coma."

"That's good. That you found him, I mean. I don't mean I'm glad he's in a coma—"

"Boss-boy, you sound like an idiot. What's the matter? You think this guy is competition for your suave good looks and smooth talking?"

"Vega, get serious for a second and tell me how many captives you have there."

"Looks like around two hundred. Why?"

"That's about a hundred and eighty more than we can get aboard the *No Luck Required*."

"Yes, surprisingly, I knew that," Vega replied. "I thought our plan was to capture this ship and use it to get the captives to safe space."

"Right. It was." He rubbed his forehead. "Why can nothing ever be simple?"

"I think you're pretty simple sometimes, boss," Vega said, sweetly.

"What's the trouble?"

"Nothing much. We're just falling into a black hole."

"We're what—"

Uldir cut her off, switched back to Vook.

**"What's the trouble?"**

**"Nothing much.**

**We're just falling into a black hole."**

"Yes?"

"I'm sure you've noticed this and are working to correct—"

"What is it, Vook?"

"You might want to change your course. The transport is accelerating toward the black hole. You have plenty of time—15.02 minutes—but the sooner the better."

"Oh, that's—thanks, Vook."

"Did I hear something about a black hole?" Leaft asked, from the doorway.

Uldir stepped over the body of the pilot. "Yes. The pilot must have aimed us at it. Leaft, what do you know about flying Yuuzhan Vong ships?"

"No more than you, probably. They link to their ships telepathically, with those hoods."

"Is there any back-up system that you know of? Manual controls?"

"If there is, I've never heard about it. Why?"

Uldir lifted the remains of the hood the pilot had been wearing. It was sheared more or less in half, and the cable—or nerve cord, he supposed—had been cut as well. Yellowish ooze leaked from both ends of the severed connection.

"Because if there isn't, we may be in a bit of a situation."

"Vook? We have a small problem. We can't fly this thing. I need you to figure out if the *No Luck* has the power to tow us. And I need you to figure this out quickly."

"Yes, sir. I think we—oh, no."

"Vook?"

"Sir, I may have a problem too. A Yuuzhan Vong ship just arrived." There was a moment of silence.

"Yes," Vook said after the pause. "Definitely a problem. It's firing on me."



Tsaa Calu allowed himself a grimace of pleasure as he turned his weapons on the transport. He had hunted often since entering the infidel galaxy, but never had there been a hunt like this. It was clear Yuh Harla favored him.

The infidel began returning fire. That was even better, for helpless prey brought no glory.

And this hunt would bring him much glory, if it continued to go as he anticipated.

His smile vanished. Kills were counted after the battle, not before. A confident hunter was a stupid one, and Tsaa Calu was not stupid. ☺

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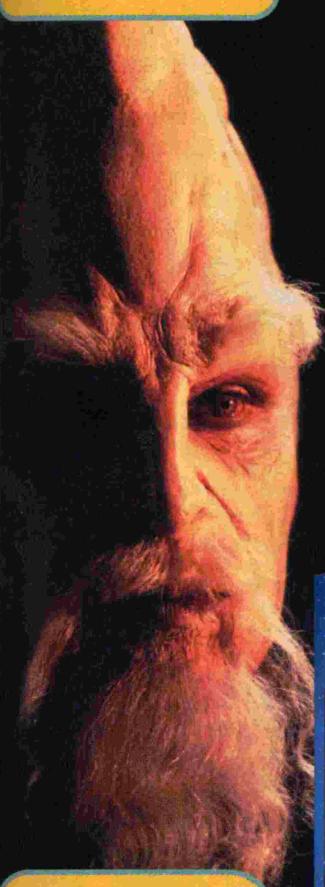
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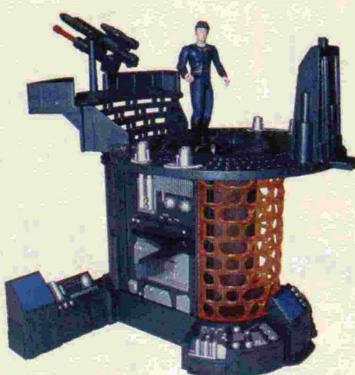
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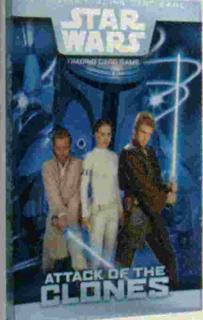
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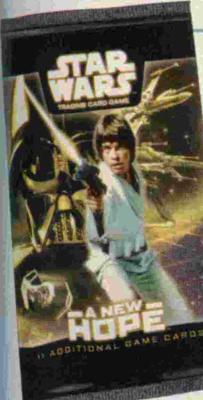
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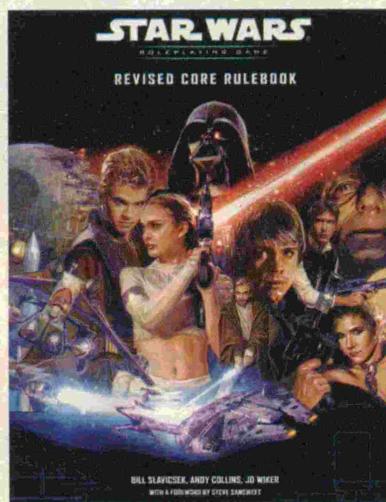
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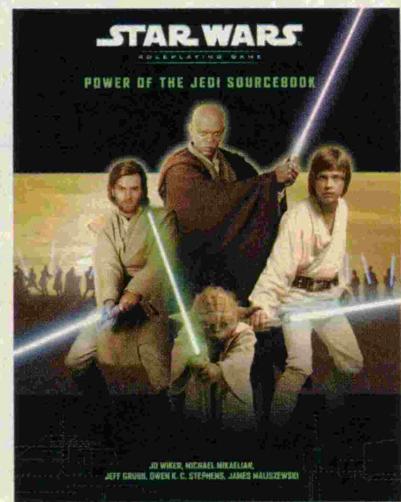


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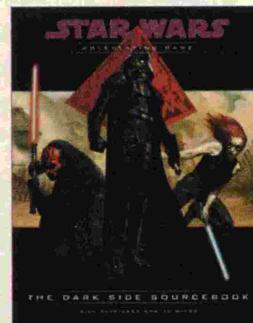


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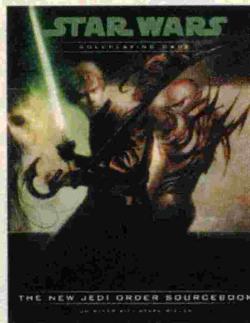
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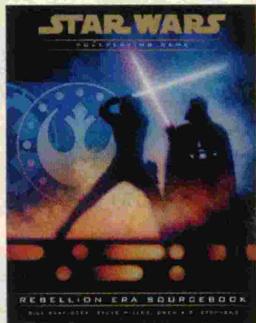
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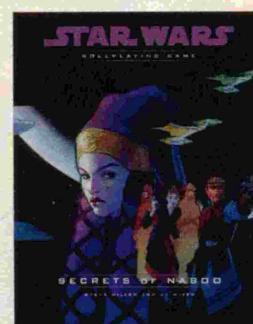
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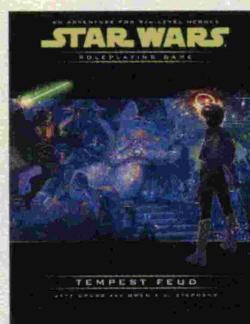
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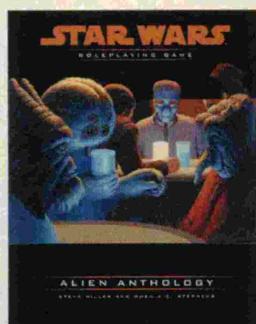
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# DEXTER'S DINER

## STAR WARS MEETS AMERICAN GRAFFITI

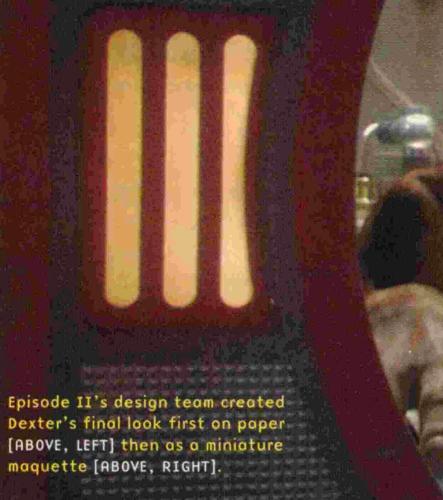
George Lucas wanted to create a busy, but not overly crowded, restaurant for Obi-Wan's meeting with Dexter Jettster. Production designer Gavin Bocquet and his team set out to create a classic American diner with a *Star Wars* spin. Creatures from a variety of systems were to congregate there for their morning repast, as Dexter and his staff served up their blue plate specials.

concept sketch by Dermot Power



### DESIGNING DEXTER

Dexter Jettster was born out of a sculpting jam session that occurred in the Skywalker Ranch art department a few months before shooting began in Sydney, Australia. Originally envisioned as a cameo character on the planet of Coruscant, Dex was to be present in only one scene in *Star Wars: Episode II Attack of the Clones*. Concept Design Supervisor Doug Chiang and his team worked up forty to fifty small maquettes and presented the lot to George Lucas in one review session. George found design elements in two sculptures that he liked. The design team merged the chosen two into the final character that appeared on screen. This actual meeting and the review process appear in the "From Puppets to Pixels" documentary on the *Attack of the Clones* DVD.

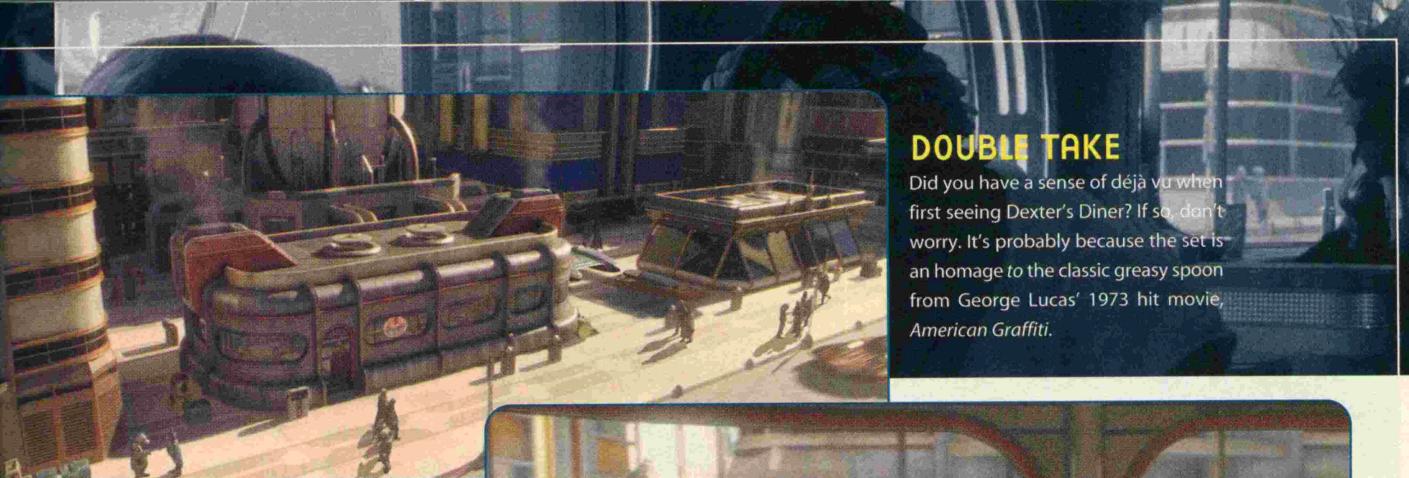


Episode II's design team created Dexter's final look first on paper [ABOVE, LEFT] then as a miniature maquette [ABOVE, RIGHT].

[RIGHT] Unlike many of the sets on Episode II, Dexter's Diner was almost entirely real.

BY ROB COLEMAN  
ILM ANIMATION DIRECTOR

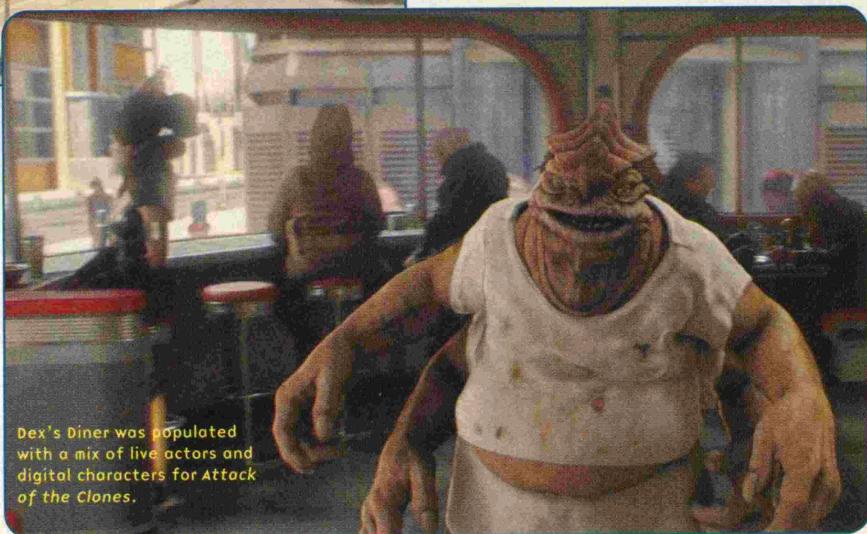




## DOUBLE TAKE

Did you have a sense of *déjà vu* when first seeing Dexter's Diner? If so, don't worry. It's probably because the set is an homage to the classic greasy spoon from George Lucas' 1973 hit movie, *American Graffiti*.

At the time of the shoot, the animation team was aware of Dexter's dialog and his physical form. Members of the art department, including Michael Patrick Murnane and Dermot Power, had further fleshed out Dexter since the jam session, giving him four arms and a costume appropriate for a cook working



opportunity for the animators. The only additional hint of the character's voice and demeanor came when George mentioned that Dexter might be a bit like the actor Ernest Borgnine. Time to watch *McHale's Navy* (1964) and *The Dirty Dozen* (1967).

For an animator, the voice of the character is incredibly important, since the audience can pick up subtext in the actor's intonation that is not immediately evident when you just read the words on the script pages. Like Watto before him, Dexter was to become a favorite of the ILM animators.

## SETTING THE TABLES

The diner set was marvelous. Sitting on Stage 6, at the Fox Studios in Sydney Australia, was a full-size diner with a long counter, booths, and a full kitchen with a myriad of strange equipment and objects. It was complete and enclosed. Many of the sets for *Attack of the Clones* were built only partially, with huge hanging blue screens where digital set extensions would be added later. Dexter's diner had blue screens only through the windows where the Coruscant street scene and traffic would



in a greasy spoon. While the animators had some strong clues about his personality from reading the Diner scene in the script, we still had no idea of what his voice would be until the day of shooting. Everyone was excited to hear Dexter for the first time, because it was a great scene on paper and a wonderful acting

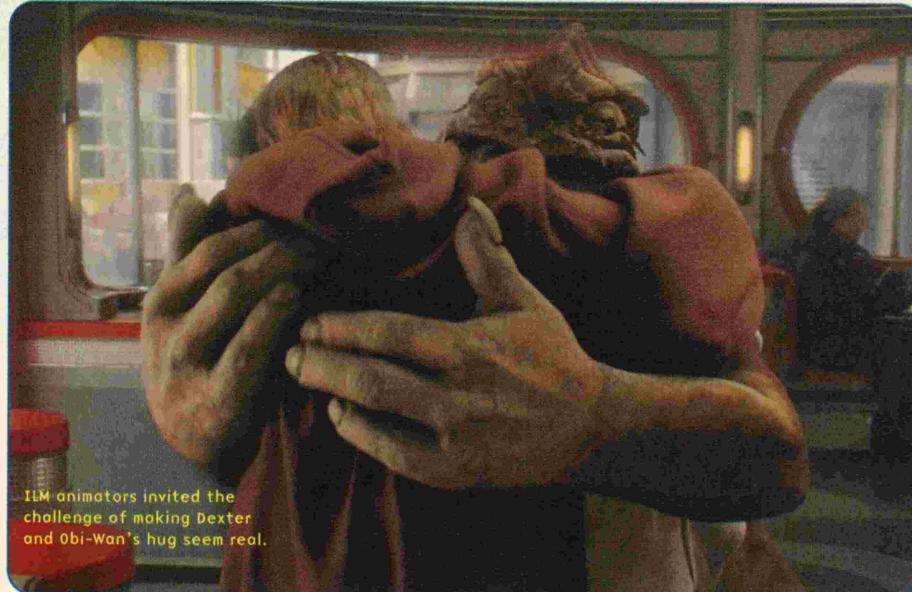
later be created with a combination of human extras wearing masks, miniature model backgrounds, and digitally animated speeders.

Before shooting, George reviewed a wide selection of possible food, beverage, and plate designs prepared by the props department. He impressed upon them that he didn't want the food to look ordinary or "from Earth"; he also wanted the portions to be huge.

## CLEAN PLATE

We met voice actor Ronald Falk on Monday August 7, 2000, the morning of the shoot. Casting director Robin Gurland hired Falk after seeing his performance on stage in Sydney. A veteran of Australian radio and stage productions, he possessed the distinctive voice that she had been searching for. Like other actors playing cameo roles in the film, he had only the pages of the script that involved his character, so he knew very little about how Dexter fit into the grand scheme.

It was clear just from reading the scene that Obi-Wan and Dexter had known each other for years, and had shared some adventures about which we may never learn. "It's always great to work with a character who has some



ILM animators invited the challenge of making Dexter and Obi-Wan's hug seem real.

implied history. It makes him more appealing," says lead Dexter animator Steve Rawlins.

Falk was perfect. He walked onto the set and immediately went to the kitchen and made it his own. Lumbering around with a dishtowel thrown over one shoulder, Falk became Dexter. We showed him the maquette of Dexter's head and some drawings of the full creature—four arms, an apron, sagging trousers, and that air sack on his throat. Falk nodded and went to work. The first rehearsal with Ewan McGregor was fabulous;

you could see that the two actors had an immediate connection. There was a palatable energy on the stage. The cameras were set, and the shooting began.

For every scene in which Dexter was to appear, we shot a version with Ronald Falk and then another "clean plate" version shot while Falk delivered his lines off screen. Having Falk in the shot gave Ewan someone to work with and gave the animators great reference for head movement, facial expressions, and—most importantly—dialogue timings.

The clean plate version would be the one used in the final movie, with the computer generated Dexter composited in.

Steve Rawlins animated the famous "hug shot." By studying Falk's walk, Rawlins was able to bring a personality to Dexter that would have gone undiscovered without the reference footage. The embrace between Dexter and Obi-Wan was one of the big technical challenges for this sequence, but we felt strongly that we wanted to have direct contact between our computer-generated characters and the live actors. Visual Effects Supervisor John Knoll, working closely with George Lucas, insured that all of the elements were captured digitally so that they could be blended seamlessly back at ILM. In the final



While Obi-Wan and Dexter discuss the mysterious dart, only Dexter, the Coruscant street, and an occasional extra are digital.

version of the shot, both Dexter and Obi-Wan (from the neck down), are computer generated, including their clothes.

Dexter's mobile face, with its expressive mouth and enormous air sack, supplied the animators with plenty of material. Animator Steve Rawlins said this of the experience, "The main challenge on Dexter was his face. With his large mouth, small eyes and that bony ridge just above the eyebrows, it was tough to come up with a balance to get the facial expressions to read clearly."

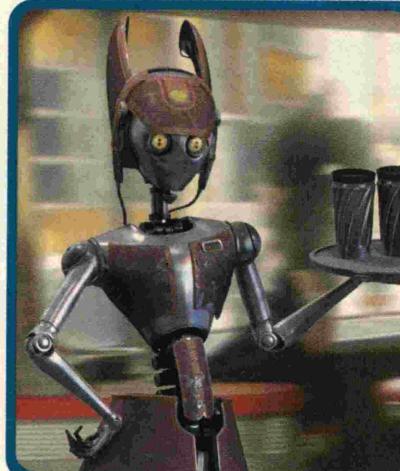
Working in concert with Rawlins, modeler Frank Gravatt created a facial library of shapes that controlled every muscle in Dexter's face and body. Using ILM's proprietary Cari software, the animators could make Dex smile,



blink, and talk. Gravatt built shapes so that the mouth could form the phonemes (a, e, i, o, u) and the closed-mouth shapes (m, b, p). Rawlins came up with a system for animating the wiggle and jiggle in Dex's air sack; by inflating and deflating it we could really add to his personality and his distinctive look. Animator Jakub Pistecky enjoyed animating Dexter's belly and four arms. "It was a little strange but fun to add overlapping action to all that roundness. The extra set of arms allowed for some weird and unique gestures."

## THE REGULARS

Dexter wasn't the only computer character at the diner that day. In the background, one can see several other digital thespians. The waitress droid is the first to appear as she greets Obi-Wan at the front door. Originally, the blonde human waitress seen in the background of the



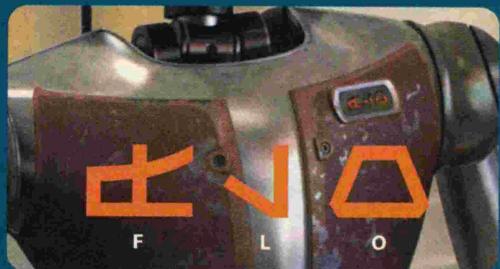
scene had this speaking role, but this changed in editing when George Lucas decided to move the mechanical version forward. Over her shoulder there are three digital characters sitting in a booth waiting for their breakfasts. Two Dugs from Malastare, known to us during the production as Manoca (with his back to us) and Rednax (wearing a red leather jacket) talk with Slyther Bushforb. A few shots later Bogg Tyrell, an Aleen, can be seen entering the diner while Dexter studies the dart that Obi-Wan has brought him. The digital extras were combined with the masked live-action extras, adding another layer to the scene, helping to create the greasy-spoon atmosphere in the Coruscant eatery.

## IT'S A WRAP

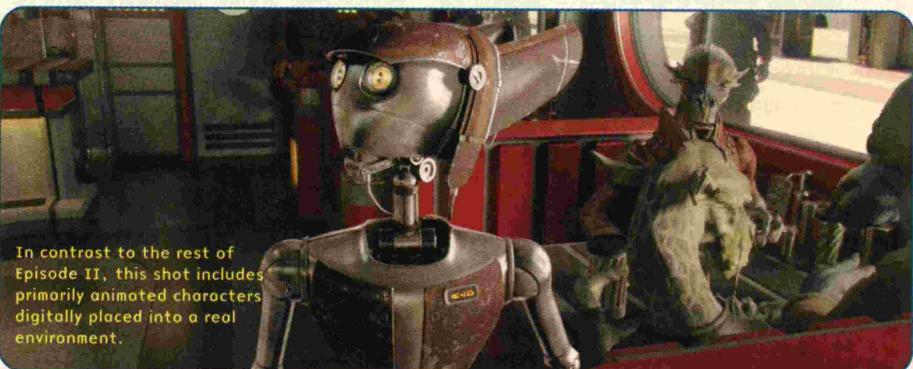
The work on the eighteen animated Dexter shots occurred during the months of April and May 2001. The final renders of the completed shots were finalized over the summer. On December 19, 2001 a remote recording session was set up so the final voice recordings of the southern hemisphere actors

## KISS MAH GRITS!

If you look closely and are fluent in the written form of Basic, otherwise known as Aurebesh, then you might identify this waitress's name, "Flo," as an homage to the character from the classic television show *Alice*.



could be looped. Dexter was one of them. While we sat in the private theater downstairs in the Main House at Skywalker Ranch, Ronald Falk sat in a recording booth somewhere in Melbourne, Australia—the two locations linked by audio and video so that we both could review the work. Falk saw the animated Dexter for the first time that day and was quite overwhelmed. At last, he saw that his one day of acting in August 2000 had metamorphosed into a living, breathing, talking, four-armed character. Falk felt disconnected from the creature and found it strange that it would have his voice. He remarked that he didn't feel that his voice was appropriate. We couldn't disagree more; to us, his voice was perfect. As animator Magali Rigaudias put it, "His voice was definitely a big part of his personality and character." We had used Falk's physical performance to guide us in Dexter's movements and his vocal performance to find the individuality and charm of this wonderful, otherworldly, short order cook. We couldn't imagine our Dexter with any other voice.



# A FISTFUL OF CREDITS

WALK THE THIN GRAY LINE BETWEEN GOOD & EVIL  
IN *STAR WARS BOUNTY HUNTER*



Some of the greatest heroes and villains ever created come from the *Star Wars* galaxy. From noble souls like Luke Skywalker and Han Solo to monstrous malefactors like Darth Vader and the Emperor himself, the galactic conflict often seems a struggle between paragons of good and evil. Not so with the bounty hunters. With their mercenary methods, ruthless skill, and mysterious origins, characters like IG-88, Dengar, 4-LOM, Zuckuss, Aurra Sing, Zam Wesell, and of course the heretofore inimitable Boba Fett have captured the imaginations of fans every bit as much as have the Jedi and the Sith.

With the release of *Star Wars: Episode II Attack of the Clones*, audiences met Jango, the original Fett. Now you can play this iconic anti-hero in LucasArts *Star Wars Bounty Hunter* for the PlayStation 2 and Nintendo GameCube. The game is more than an action adventure—it's also a journey into the seedy underbelly of the *Star Wars* galaxy and an exploration of the enigmatic Jango Fett.

## TO RULE A GALAXY

Ten years before the events of *Attack of the Clones*, Count Dooku, using his alias Darth Tyranus, is in the process of contracting the Kaminoans to begin production of a massive clone army for his master, Darth Sidious. When the army is complete, Sidious can put a stranglehold on the galaxy and overthrow the Republic. Before proceeding with this grand scheme, however, Dooku must overcome two problems. First, he must find a peerless warrior to provide the genetic template for the clone soldiers. Second, he must eliminate Komari Vosa, his rogue apprentice who now threatens to undermine Sidious' plans and carry out her own evil schemes. Dooku decides to kill two mynoths with one stone by placing a huge bounty on Komari's head. Thus, not only will he rid himself of his rival but he will also cull the weak among the bounty hunters and find the prime source for his clones.

Enter Jango Fett.



## A WRETCHED GALAXY

In *Star Wars Bounty Hunter*, LucasArts abandons the black-and-white struggle of good versus evil to focus more on the "seedier, darker side of the *Star Wars* universe," explains producer Joe Brisbois. Players assume the role of Jango to track down and fight the most vile beings the galaxy has to offer. As he searches for Komari, Jango encounters roughly 120 characters during the adventure, including Rodians, Tusken Raiders, Weequay, Gamorreans, and the deadly Bando Gora.

The game boasts a total of eighteen levels spanning six different worlds, including the



BY BRETT RECTOR



sprawling metropolis of Coruscant, the desert wastelands of Tatooine and even the jungle world of Malastare, home to the irascible Dugs and the three-eyed Gran. While there are times when you switch to a first-person view to use certain weapons, you experience most of the action in a third-person perspective, reminiscent of the lightsaber confrontations in *Star Wars Jedi Knight II: Jedi Outcast*.

As in *Jedi Outcast*, you won't have to worry about the moral consequences of your actions. Unlike Katarn's latest quest, you won't have to solve any pesky puzzles. *Star Wars Bounty Hunter* is all about non-stop action, using whatever means you have at your disposal to get the job done. Just as in Episode II, Jango employs some of the deadliest weaponry ever conceived. In addition to his trademark double WESTAR-34 blasters and missile-equipped jetpack, Jango sports an extremely powerful gauntlet-mounted flamethrower and a cutting laser, which slices through locked doorways. Throughout the adventure, you can also wield other deadly items such as grenades, toxic darts, a heavy blaster, and a sniper rifle to eliminate foes from a distance.

One of the most useful items in Jango's arsenal isn't even a weapon—it's a device called an ID scanner, which spots individuals with a price on their head. By capturing these characters, Jango collects secondary bounties for additional credits. While collecting secondary bounties won't alter the outcome of your quest, they reward you by unlocking special bonus items such as concept art and cinematic outtakes.

As he demonstrated in Episode II when battling Obi-Wan on Kamino and other Jedi on Geonosis, Jango is an exceptionally dangerous and stylish opponent. LucasArts is taking great pains to replicate all of his moves in the game through an easy-to-use control interface, so you will actually feel as if you are the galaxy's top bounty hunter. In addition to walking and running, Jango can jump to and hang from ledges, as well as duck and crouch. He can also use his jetpack for quick, sustained bursts to reach elevated areas and hard-to-reach locations. He can even attack enemies from his high vantage.

Jango's targeting system is pretty straightforward, as he automatically hones in on potential threats. However, you can override the default and lock on to specific targets. While using his double blasters, he can even line up and take down two separate enemies at once. Innocent passers-by roam many of the locations, but fortunately you aren't penalized for "accidentally" shooting one.



## BATTLE SCARS

Just as important as *Star Wars Bounty Hunter*'s action-packed gameplay is its compelling linear story. By setting gamers on a strict path, LucasArts tells a complete tale and explores Jango Fett's character, giving fans an insight into how he became the man we saw in *Attack of the Clones*. *Star Wars Bounty Hunter* finally provides answers that everyone wants to know, like Jango's origins, how he met Zam Wesell, and where he obtained the awesome *Slave I* starship. LucasArts has chosen to tell this in-depth tale not just through gameplay but also by the use of exquisitely rendered cutscenes and in-game cinematics. In fact, LucasArts worked closely with sister company Industrial Light & Magic to present gamers with some of the most remarkable computer graphics ever seen on a console video game. For *Star Wars Bounty Hunter*, ILM created more than twenty minutes of character-driven cut-scene material.

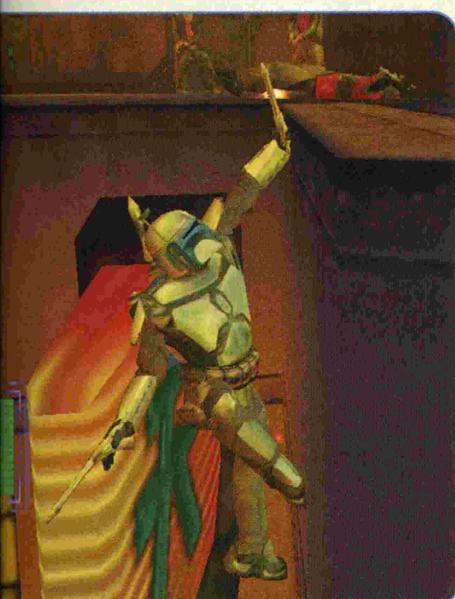
The environments of *Star Wars Bounty Hunter* promise to be imposing and gritty. Jango's world isn't full of lush and fertile valleys; his world is full of dingy, disgusting warehouses, corroded spaceports, and murky swamplands. LucasArts made a conscious decision to use colors to set the mood. "The game's overall color palette changes as you progress from world to world," explains Brisbois. "In the beginning, *Star Wars Bounty Hunter*'s look reflects the seedy underbelly of

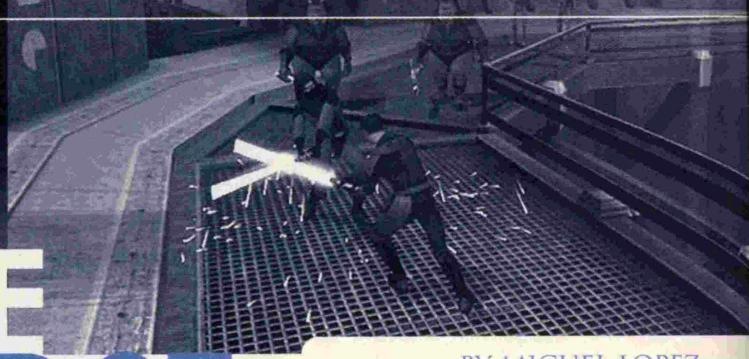
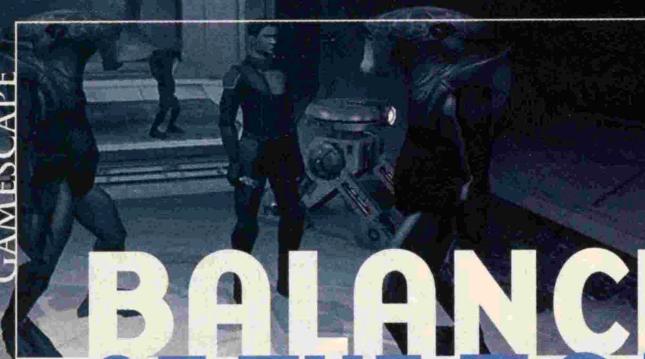
the universe. As Jango goes from world to world, the game begins to look more sinister, getting really dark and creepy. It's very reminiscent of classic *Star Wars*. We wanted the game to be a reflection of that. To us, Jango Fett is a classic character. We feel he would fit perfectly in Episodes IV, V, and VI."

LucasArts didn't skimp on the sonic side either, enlisting another sister company, Skywalker Sound, to provide all the in-game audio effects, such as weapon blasts. Musically, *Star Wars Bounty Hunter* contains a healthy dose of John Williams' orchestrations, along with original scores by Jeremy Soule, whose work also appears on the game *Neverwinter Nights* as well as many other PC titles. LucasArts even enlisted topnotch talent to provide the game's voice-overs. This roster includes Episode II actors Temuera Morrison (Jango) and Leeanna Walsman (Zam Wesell); TV/film star Clancy Brown, who plays Jango's arch-nemesis Montross; and Lucille Bliss, better known for the voice of Smurfette, as Jango's pal and conscience Razzata.

## MANDALORIAN LEGACY

Fans have been waiting a long time for the day when they could throw on the Mandalorian armor to wreak havoc through the galaxy, and that day is almost here. Judging by what's been seen so far, *Star Wars Bounty Hunter* will finally bring life to the gray area between good and evil in the *Star Wars* galaxy.

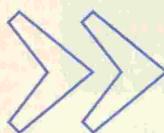




# BALANCE OF THE FORCE

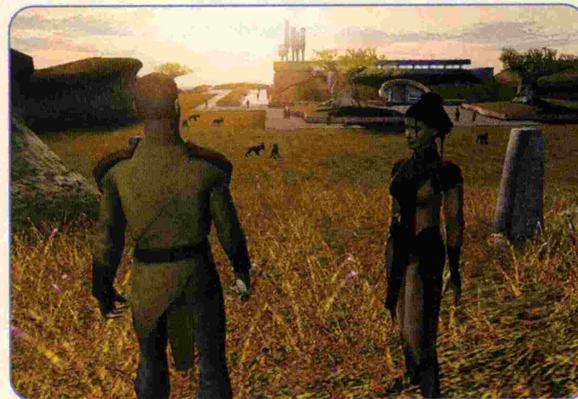
BY MIGUEL LOPEZ

**BIOWARE & LUCASARTS LET YOU DECIDE BETWEEN LIGHT & DARK IN KNIGHTS OF THE OLD REPUBLIC**



Players of computer roleplaying games certainly know the name. Heck, even gamers who've yet to venture into the digital realm are surely familiar with its body of work. We're talking about BioWare, the legendary developer of some of the best computer RPGs in recent history: Baldur's Gate, Baldur's Gate 2: Shadows of Amn, and, most recently, Neverwinter Nights. That BioWare is working on a multiplatform RPG set in the *Star Wars* universe should be music to ears of fans who are also gamers. And the fact that it's built around the d20 System should be downright intoxicating. It's called *Knights of the Old Republic*, and it incorporates the mechanics of the recently revised *Star Wars Roleplaying Game*. The game puts players in the role of a Force-empowered scion of the Jedi Council, though it's ultimately up to them to determine which side of the Force they'll walk with.

And that's where it starts to get *really* interesting.



## A VERY LONG TIME AGO . . .

As the title implies, *KotOR* will be set in the golden age of the Old Republic. In this era, the Jedi Council still maintains a powerful presence in the galaxy; only their influence counters and balances that of the evil Sith order. The game is set approximately 4,000 years before the events of *A New Hope*, though neither LucasArts nor BioWare is willing to divulge anything more specific about the setting. Details regarding the plot are also pretty scarce.

BioWare's project lead, Casey Hudson, says, "The story is what's going to make this game, so we're very protective about what type of information is released about it right now. If people know the story six months before they play the game, that's just not optimal." Fair enough. Fans that read the *Episode II* scripts that were floating around months before the cinematic release will know just how much foreknowledge can compromise the *Star Wars* experience. Still, fans will be fans, and the craving for sneak previews won't be denied.

Fortunately, a few tidbits have made their way out, and they go something like this: the Jedi Council has sent two of its greatest warriors to quell an uprising in a distant corner of the galaxy. After returning from said quelling, however, these two Jedi start to use their powers for conquest rather than for peace-keeping. They ultimately emerge at a head of a Sith fleet that is sweeping through the

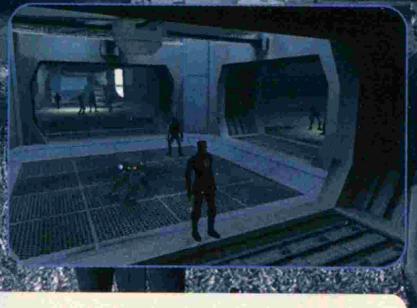


galaxy. It's the player's job to find out how these fallen Jedi have become so mighty—and then to become strong enough in the Force to take them on.

The story takes you to a handful of famous locales and allows you to interact with a variety of alien species. The Wookiee homeworld Kashyyyk, for instance, comes to life, with its unfathomably tall treetop villages and ground composed of gigantic, gnarled roots. Dantooine is another major stop for players, complete with swaying blades of grass and majestic fortified structures just waiting to be explored. The planetary jitney will also stop at places like Tatooine, Taris, Korriban and a handful of other still-secret locales.

## MATTERS OF THE FORCE

You won't begin *KotOR* as a full-fledged Jedi Knight. Rather, you'll choose a primary class for your character—soldier, scout, or scoundrel—and eventually learn to manipulate the Force, Skywalker-style. As characters develop, they'll gain access to the most impressive powers available to devotees of the Force, including but not limited to every-



thing moviegoers have seen. There are over 50 individual powers in all, ranging from the simple Force push to devastating volleys of Force lightning. Applications of the Force are not limited to combat; You can also perform simple mind tricks on characters during dialog sequences.

Precisely how you use these powers plays a large part in determining what side of the Force your character favors. As you might imagine, hurling bolts of lightning at random bystanders is a quick, one-way ticket to the dark side. Conversely, using a character's Force powers to aid and protect the innocent can net some light side brownie points. More insidiously, some powers—like Force lightning—can draw your character down the dark path, even if used judiciously. While it will be possible for players to remain in the gray areas, BioWare promises that the game is most enjoyable for players who lean strongly in either direction.

Favoring the light side or the dark side doesn't have to be so limiting. As LucasArts producer Mike Gallo explains, "If you are definitely leaning toward the dark side and have a light side power, you can still use it, but it probably won't be as effective as if you were completely attuned to the light side, and vice versa." Gallo also explains that there is a moment of truth when you "have to make the ultimate choice." Either way, you can

complete the game whether your character chooses to become a scion of the Jedi Council or a harbinger of darkness.

### SCUM & VILLAINY

Many species from the *Star Wars* universe make an appearance in *KotOR*, and you'll even get to play as some. BioWare has already pulled back the curtain on Twi'leks, Rodians, Huttts, Wookiees, and Gamorreans, as well as a handful of different droid types, including Astromech-like rollers, throngs of battle droids, and what seem to be upright protocol units. Over a dozen characters can eventually join the player's cause, composing a diverse roster of heroes (or villains) from which to form parties.

While the party member cap is at three for any given sortie, inactive characters can always be found resting, repairing, or otherwise doing their thing on the *Ebon Hawk*—the circular freighter that ferries players around the galaxy throughout their quest. According to BioWare, the *Hawk* serves the same role as an inn does in fantasy computer RPGs. It's the place to go during downtime to make use of inactive character's skills, heal up from combat, and rearrange the active party. Throughout the game's various scenarios, you'll need to draw from the skills of other characters. In these cases, the person with the right skill set is in the *Hawk*—ready, willing, and able to help.

### THAT THING'S OPERATIONAL!

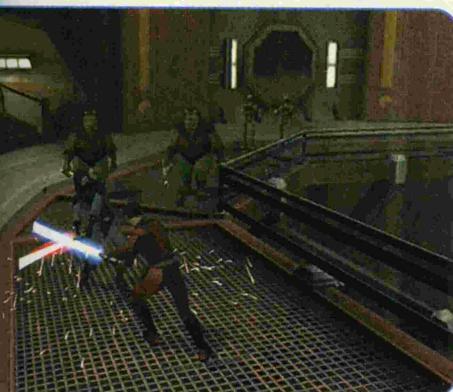
The people at BioWare definitely know what they're doing in regards to the d20 System.

Neverwinter Nights is the latest proof of their mastery. The game is fast-paced and immediately exciting, yet it has at its foundations what is arguably the most thoroughly realized RPG system ever designed.

Anyone familiar with one of BioWare's computer RPGs will already know the basic game mechanics. In combat, the game takes over when a target is selected. Characters will go through their standard attack sequences, be they lightsaber routines, blaster barrages, or vibro-ax strokes. The game can be paused at any time, to give you the chance to issue precise commands for individual characters. Want the Jedi to heal the wounded Wookiee? Just pause the battle and enter the command. Once the character's turn comes around, he or she automatically performs the action. The same goes for defensive and offensive feats, as well as any Force powers.

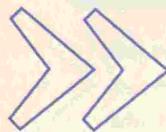
BioWare has taken pains to make sure that—turn-based or not—combat is as dynamic as it is in the movies. Lightsaber duels are as balletic as they are on the big screen, with combatants thrusting, parrying, and countering gracefully.

In any event, anyone who's played a BioWare computer RPG knows that the developer always does its subject matter justice, and the possibilities for a *Star Wars* RPG wrought from their forge are enticing to ponder indeed. But have patience, young Jedi: the Xbox version of the game isn't scheduled to ship until the spring of 2003, with the PC following in the summer. 



# STAR WARS GALAXIES UPDATE

## BETA TESTING IN BESTINE AND BEYOND



*Star Wars Galaxies*—the first massively multiplayer online game set in the *Star Wars* universe—promises to be one of the most immersive *Star Wars* experiences ever. But creating a game with over ten planets, hundreds of creatures and enemies, and a character-creation system that allows players to become whatever they want within the context of the *Star Wars* universe is a monumental challenge. To ensure that the game is balanced, polished, and free of problems, LucasArts and Sony Online Entertainment are allowing select members of the public to participate in a series of online beta tests. These sessions range from short, focused tests to longer sessions designed to put stress on all areas of the game. The team kicked off the beta program in August, allowing over one hundred members of the faithful *Star Wars Galaxies* fan community into the game for the first time ever.

### DESERT WANDERERS

The early beta sessions were designed to test basic entry into the game. On the first day of testing, players ensured that they could actually install the game on their computers and log into the virtual world. To “log into” the game, players had to connect to a server—a computer in San Diego that manages all of the game’s content—via the Internet. For the beta test process, the test server has been named “Bria,” a reference to one of Han Solo’s early starships (which is, in turn, named after one of his old flames).

Once testers logged into the virtual world, they found themselves on an unpopulated Tatooine—a version of the desert world with-



out any buildings, creatures, or non-player characters. At one point, over seventy-five players were sharing the top of the same small, sandy hill.

While the players weren’t yet wandering among banthas or running from Nikto thugs, they were able to interact with one another. Social interaction is one of the most important aspects of any massively multiplayer online game, and therefore the team wanted to begin testing the various forms of in-game communication as soon as possible. Starting with the very first beta test session, the players were using a robust chat system designed to give them the widest range of options when socializing with one another. Along with just straight chatting—which includes the use of

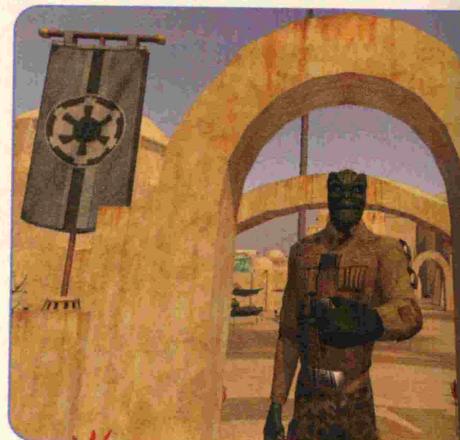
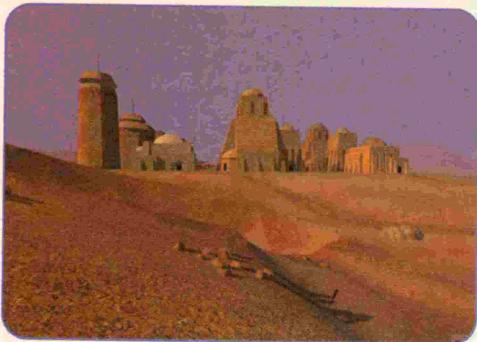
BY HADEN BLACKMAN

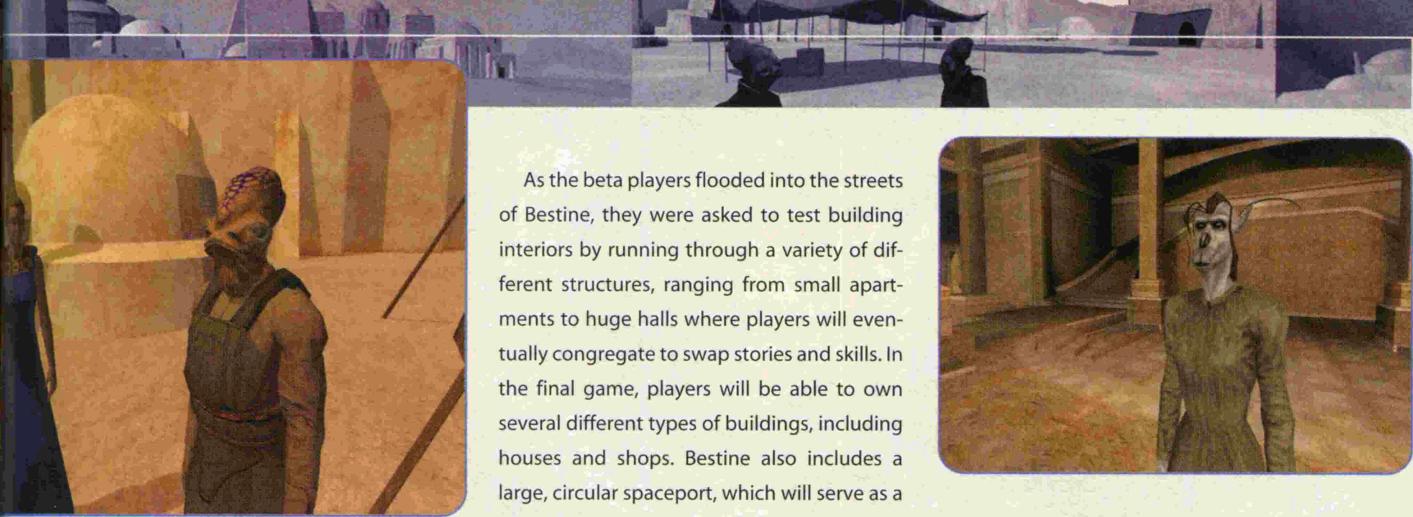
“chat bubbles” similar to those in comic books—the players could experiment with various expressions and moods. The game will also include over 100 special “emotes,” which are animations meant to convey particular emotions or sentiments; commonly used emotes include “wave,” “bow,” and “cheer.”

Although, at this stage in testing, Tatooine was purposefully empty, beta testers still spent many hours exploring the map. In fact, within a few days, they had located the future sites for many of the planet’s cities. They also determined that it takes nearly an hour to run from one end of Tatooine to the other, assuming that the character travels in a straight line and isn’t hassled by any Tusken Raiders on the way.

### THEY GET ALL SORTS

As the beta test continued, the players began to focus heavily on testing the character creation process. *Star Wars Galaxies* will allow players to create male and female characters from eight different species: Human, Zabrak, Mon Calamari, Twi’lek, Bothan, Rodian,





Trandoshan, and Wookiee. Selecting a species and gender, however, is only the first of many choices players can make when creating a character. Every character can be customized through dozens of options, giving players complete control over everything from height and weight to skin color and eye shape. During the beta test, players experimenting with adjusting virtually every facial feature, including nose size and length, lip fullness, cheekbone height, and chin size. Eye color, hair color, and even muscle tone were also part of this focus test.

To ensure that the testers continued to focus on character creation, very little new content was added to the game world in the early days of beta testing. The designers did add a large, metal beacon, around which various members of the creative team could be found. These team members, often using characters that resembled their real-world appearances, were available to answer questions, redirect testers, and verify bugs or other issues.

## WELCOME TO BESTINE

The next major step forward in the beta test process came when the team imported buildings to Tatooine. As the players began to spread out from the initial starting point, in the middle of a seemingly endless desert, they first spotted a small Imperial outpost sitting atop a large hill. The outpost looked out over a sprawling city, which the team revealed to be Bestine; during the Galactic Civil War, Bestine is the Imperial capital on Tatooine, and the developers promise to infuse the city with a notable—and frightening—Imperial presence.

As the beta players flooded into the streets of Bestine, they were asked to test building interiors by running through a variety of different structures, ranging from small apartments to huge halls where players will eventually congregate to swap stories and skills. In the final game, players will be able to own several different types of buildings, including houses and shops. Bestine also includes a large, circular spaceport, which will serve as a gateway between Tatooine and other worlds.

Just outside of Bestine, several players soon discovered a labyrinthine cave complete with stalagmites and stalactites, deeply buried dead-ends, and eerie lighting. When the cave first appeared, it was just another location for players to explore, but it will soon become the habitat for a variety of strange and terrifying creatures.

## RONTOMOTELS

Around the end of the second week of beta testing, testers had created hundreds of characters, explored nearly every nook of Tatooine, visited at least one of the desert planet's major cities, and experimented with thousands of ways to interact with one another. The next step in the beta process involved populating Tatooine with basic creatures. Therefore, after several days of eventful testing, the team decided to turn on the game's "spawning system." The spawning



system determines which creatures will appear in the world and decides where to place them. Because the system is key in bringing the various worlds to life, the system is designed to create creatures that are appropriate for a given area. In the deserts outside Bestine, the spawning system generated eopies, rontos, worrds, and dewbacks.

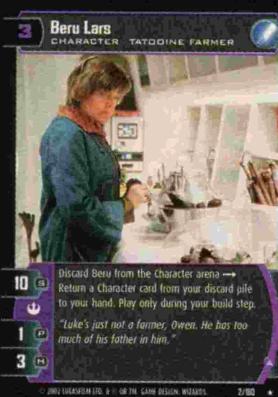


The spawning system can create individual creatures or lairs, where creatures originate. Lairs appear as appropriate formations: rodent-like squills emerge from bramble bushes, while rontos inhabit huge rock caves. During the first beta test involving lairs, the ronto lairs became affectionately known as the "ronto motels" because, although players could enter these lairs, a collision bug prevented them from leaving.

Although combat had not yet been integrated into the beta test sessions, creature AI—the programming code that determines how creatures will behave—was part of the early tests. Rontos, dewbacks, and eopies are generally peaceful creatures that are harmless unless frightened or attacked. In the early beta sessions, these creatures expressed their discomfort through animations and sound effects (like grunts and bellows) whenever players came too close. Within a few days of the initial beta windows, however, these creatures will actually begin to attack players who violate the animals' sense of personal space. Even without access to basic attacks, the more aggressive worrds trailed beta players all over the map, suggesting their relentless behavior.

## BLASTER BASICS 101

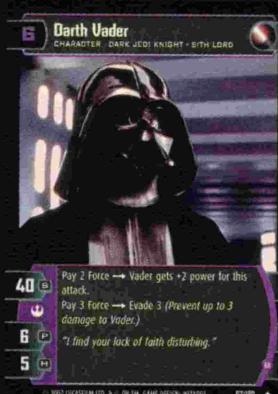
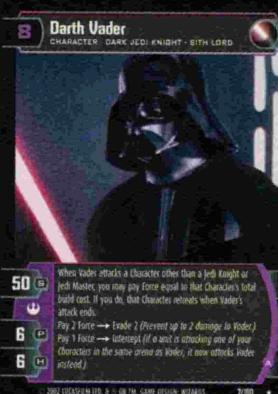
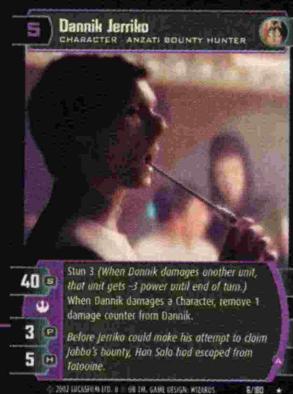
In the weeks following the initial beta tests, the team will introduce the players to many additional systems. The most important of these—and the next to come on-line for beta testers—is ranged combat. Beta testers will be given access to a wide variety of weapons, which they'll use to battle everything from surly eopies to marauding Tusken Raiders. *Star Wars Insider* will bring you a full report from the beta test battlefields next issue... ☀

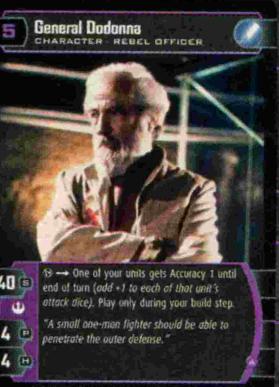
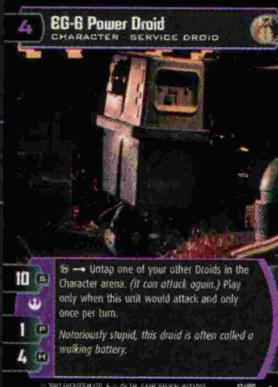


# A NEW HOPE CARD ENCYCLOPEDIA

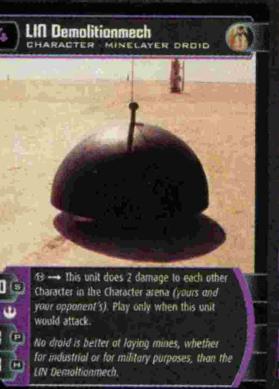
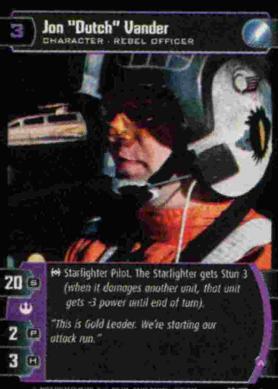
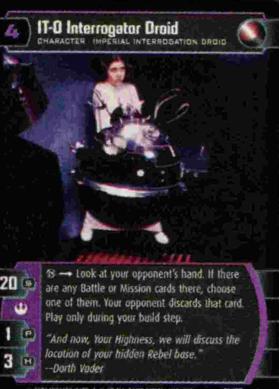
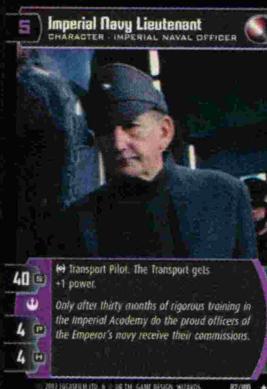
Man Your Ships, and May the Force Be With You

by Michael Mikaelian



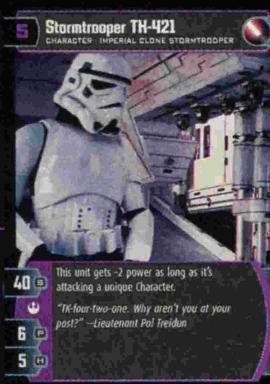
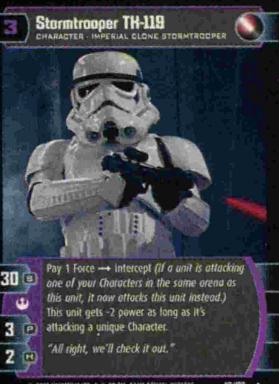
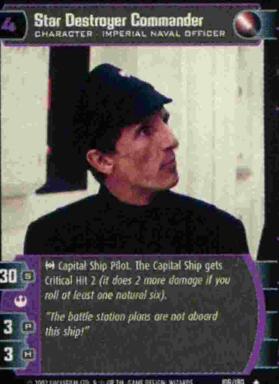
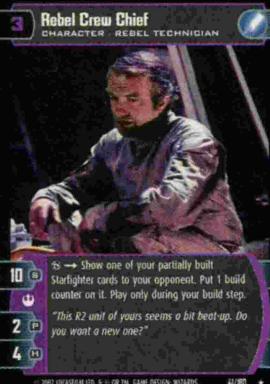


Just weeks before the theatrical release of *Star Wars: Episode II Attack of the Clones*, Wizards of the Coast released the first expansion for the *Star Wars Trading Card Game*, also titled *Attack of the Clones*, followed three months later by the *Sith Rising* set. This month Wizards releases *A New Hope*, the first of two sets based on Episode IV. It will be the first set to provide *Star Wars TCG* players with classic-era characters, vehicles, and starships.



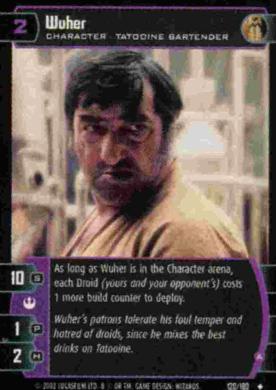
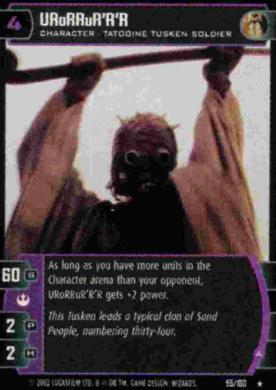
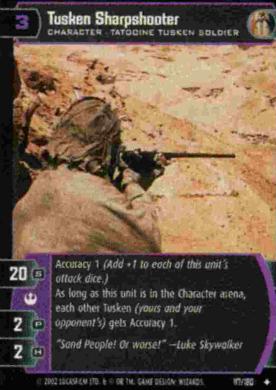


# CHARACTER

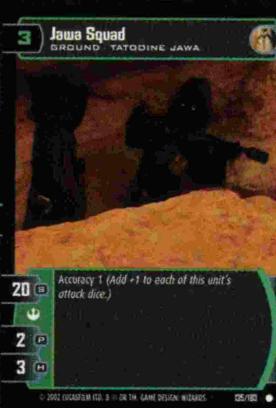
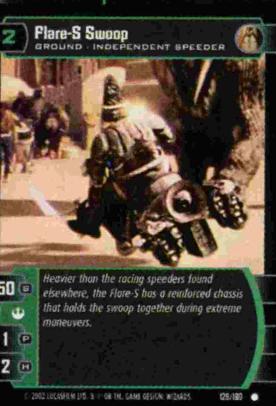


# A NEW HOPE CARD ENCYCLOPEDIA

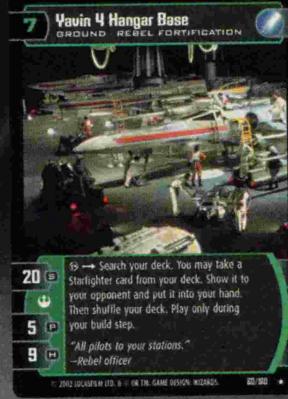
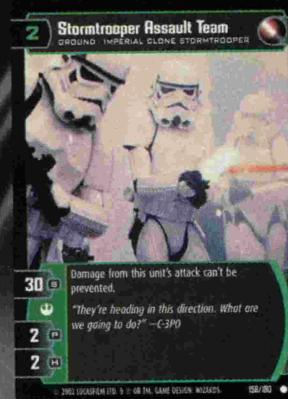
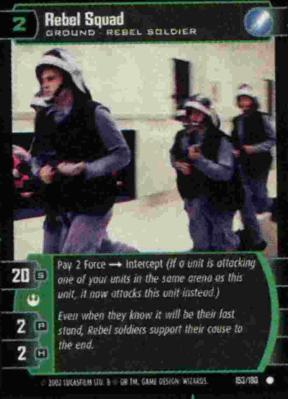
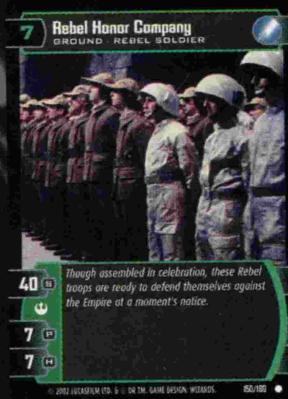
## CHARACTER



## GROUND



## GROUND



# A NEW HOPE CARD ENCYCLOPEDIA

SPACE

5 Carrack Cruiser  
SPACE - IMPERIAL TRANSPORT



40 (3) Carrack cruisers have been around for decades, but their reliable service record has kept them in use.

4 P

5 P

5 H

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9 Devastator  
SPACE - IMPERIAL CAPITAL SHIP



20 (3) Shields 1 (Each unit gets -1 power as long as it's attacking Devastator.)  
As long as it's attacking a Rebel Space unit, Devastator gets +2 power.

8 P  
8 H

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8 Imperial Star Destroyer  
SPACE - IMPERIAL CAPITAL SHIP



30 (3) Bombard 3 (This unit may attack a unit in the Ground arena instead of a unit in the Space arena, using 3 power plus any other effects.)  
The typical Star Destroyer measures 1,600 meters long and carries sixty turbolaser batteries for ship-to-ship combat and planetary bombardment.

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4 Luke's X-wing  
SPACE - REBEL STARFIGHTER



50 (3) Accuracy 1 (Add +1 to each of Luke's X-wing's attack dice.)  
Shields 1 (Each unit gets -1 power as long as it's attacking Luke's X-wing.)  
3 P  
2 H

"This is Red Five. I'm going in!"  
—Luke Skywalker

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6 Rebel Blockade Runner  
SPACE - REBEL CAPITAL SHIP



30 (3) → Draw a card. Play only during your build step.  
When one of your opponent's effects causes you to discard this card from your hand, you may put it into the Space arena from your discard pile.

4 P

5 H

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8 Rebel Fighter Wing  
SPACE - REBEL SQUADRON



40 (3) Critical Hit 2 (This unit does 2 more damage if you roll at least one natural six.)  
This unit gets +1 power for each damage counter on it.

8 P  
8 H

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8 Tantive IV  
SPACE - REBEL CAPITAL SHIP



30 (3) Shields 1 (Each unit gets -1 power as long as it's attacking Tantive IV.)  
When Tantive IV is discarded from the Space arena, your opponent loses 3 Force. (If your opponent has 3 or less Force, he or she loses all of it.)

5 P  
5 H

2 TIE Fighter DS-3-12  
SPACE - IMPERIAL STARFIGHTER



60 (3) The mass-produced TIE fighter sacrifices armor and shields in favor of large power generators and engines that, together, provide great speed and maneuverability.

2 P

1 H

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3 TIE Fighter DS-55-B  
SPACE - IMPERIAL STARFIGHTER



50 (3) Critical Hit 2 (This unit does 2 more damage if you roll at least one natural six.)

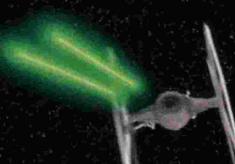
Imperial pilots that distinguish themselves are assigned to special detachments, such as lighter escorts for Lord Vader.

2 P

2 H

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2 TIE Fighter DS-61-9  
SPACE - IMPERIAL STARFIGHTER



50 (3) Pay 1 Force → Intercept (If a unit is attacking one of your units in the same arena as this unit, it now attacks this unit instead.)

The TIE (Twin Ion Engine) fighter was designed and built for the Empire by Sienar Fleet Systems.

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3 TIE Fighter DS-73-3  
SPACE - IMPERIAL STARFIGHTER



50 (3) Pay 2 Force → Intercept (If a unit is attacking one of your units in the same arena as this unit, it now attacks this unit instead.)

2 P  
2 H

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6 TIE Fighter Squad  
SPACE - IMPERIAL SQUADRON



60 (3) Pay 2 Force → Intercept (If a unit is attacking one of your units in the same arena as this unit, it now attacks this unit instead.)

5 P  
4 H

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5 Vader's TIE Fighter  
SPACE - IMPERIAL DARK JEDI - 8TH STARFIGHTER



50 (3) Pay 2 Force → Evade 2 (Prevent up to 2 damage to Vader's TIE Fighter.)

When Vader's TIE Fighter is discarded from the Space arena, you may pay 2 Force. If you do, return Vader's TIE Fighter, all cards stacked with it, and its Pilot, if any, from your discard pile to your hand.

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4 Vader's TIE Fighter  
SPACE - IMPERIAL DARK JEDI - 8TH STARFIGHTER



50 (3) Accuracy 1 (Add +1 to each of Vader's TIE Fighter's attack dice.)

Pay 1 Force → Vader's TIE Fighter gets +1 power for this attack.

Vader's fighter, known officially as TIE Advanced x1, was built to his precise specifications.

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8 Victory-Class Star Destroyer  
SPACE - IMPERIAL CAPITAL SHIP



20 (3) Bombard 2 (This unit may attack a unit in the Ground arena instead of a unit in the Space arena, using 2 power plus any other effects.)

6 P  
6 H

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8 X-wing Attack Formation  
SPACE - REBEL SQUADRON



50 (3) Critical Hit 3 (This unit does 3 more damage if you roll at least one natural six.)

Pay 2 Force → Evade 1 (Prevent 1 damage to this unit.)

4 P  
4 H

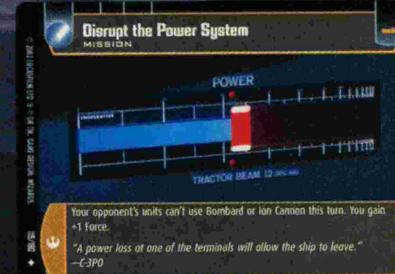
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SPACE



**A LITTLE ROUGH**—Many images for *A New Hope* were culled directly from a print of the Special Edition release of Episode IV. “The quality of the images far surpassed what I was expecting,” says Sean Glenn, art director for the *Star Wars* TCG. “Anytime you translate moving pictures to print there are challenges.” Motion blur, film grain, and focus are a few common obstacles that must be overcome. “Some images,” he adds, “required very little work at all.”

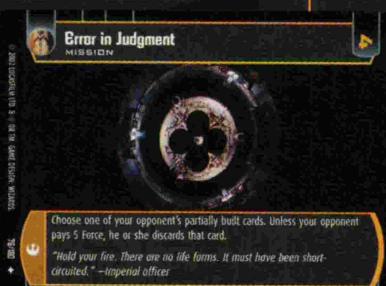
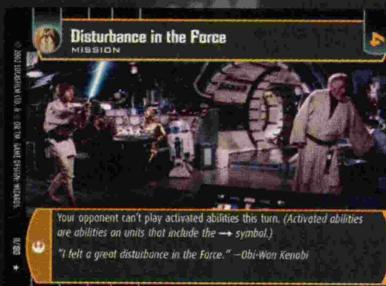
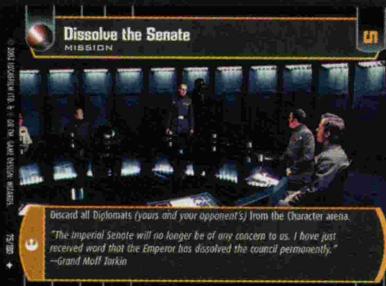
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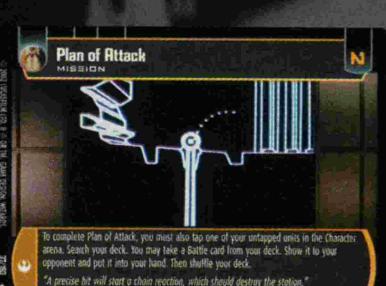
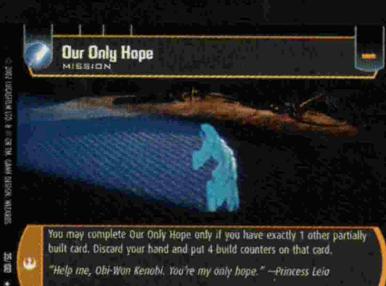
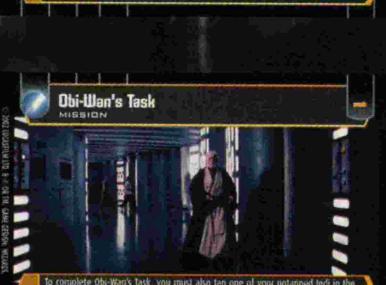
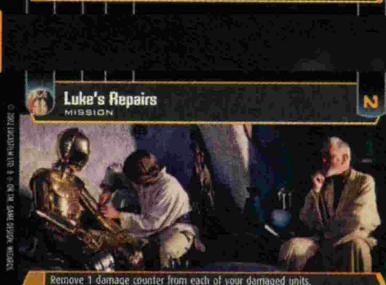
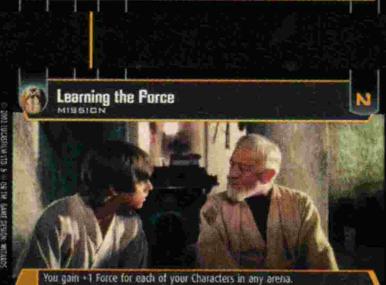
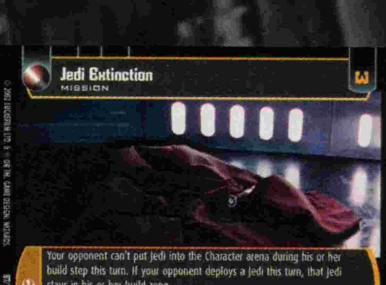
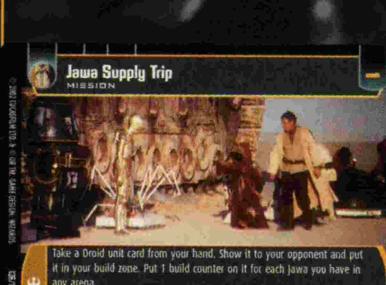
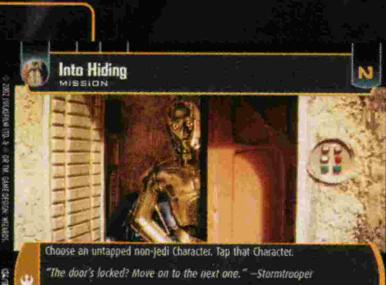
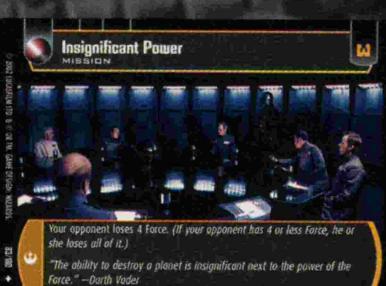
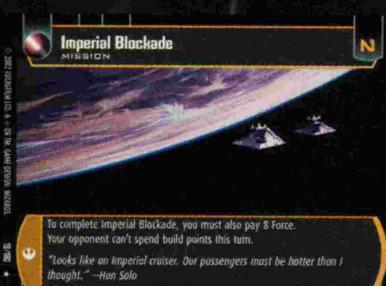
## MISSION

# A NEW HOPE CARD ENCYCLOPEDIA

## MISSION

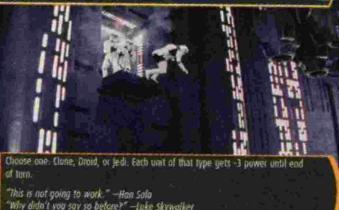


**STAY SHARP!**—Every expansion set for the *Star Wars TCG* offers new and exciting special abilities, and the *A New Hope* set is no different. "The new mechanics really take the game to a whole new level," says Michael Kent, product manager for the *Star Wars TCG*. Whether you're an experienced *Star Wars TCG* player or just getting started, you'll find these abilities impressive, most impressive.



## MISSION

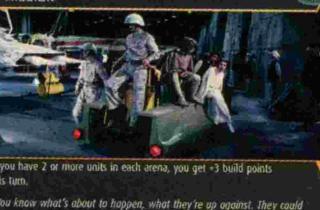
## Press the Advantage



Choose one: Clone, Droid, or Jedi. Each unit of that type gets +3 power until end of turn.

"This is not going to work." —Han Solo  
"Why didn't you say so before?" —Luke Skywalker  
"I did say so before!" —Han Solo

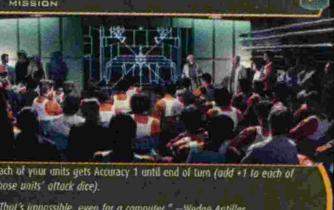
## Regroup on Yavin



If you have 2 or more units in each arena, you get +3 build points this turn.

"You know what's about to happen, what they're up against. They could use a good pilot like you." —Luke Skywalker

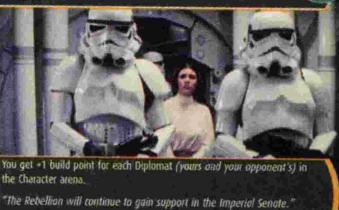
## Strategy Session



Each of your units gets Accuracy 1 until end of turn (add +1 to each of those units' attack dice).

"That's impossible, even for a computer." —Wedge Antilles

## Support in the Senate



You get +1 build point for each Diplomat (yours and your opponent's) in the Character arena.

"The Rebellion will continue to gain support in the Imperial Senate." —General Togge

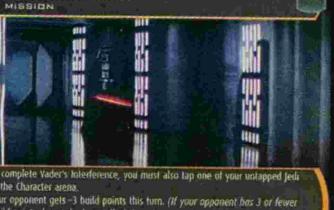
## Surprise Attack



Your opponent can't play Battle cards this turn.

"Look out! He's loose!" —Han Solo  
"He's going to pull us apart!" —Luke Skywalker

## Vader's Interference



To complete Vader's Interference, you must also tap one of your unapped Jedi in the Character arena.

Your opponent gets +3 build points this turn. (If your opponent has 3 or fewer build points, he or she loses all of them.)

"I've been waiting for you, Obi-Wan." —Darth Vader

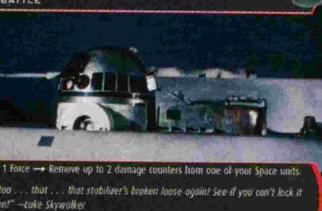
## Air Cover



One of your Ground units gets +3 power for this attack. Play only if you have more units in the Space arena than your opponent.

The Imperial military relies on a combination of space and ground forces, working together as a team, in order to subjugate the galaxy.

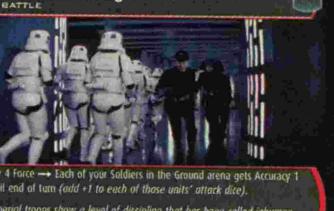
## Astromech Assistance



Pay 1 Force → Remove up to 2 damage counters from one of your Space units.

"Artoo . . . that . . . that stabilizer's broken loose again! See if you can't lock it down!" —Luke Skywalker

## Benefits of Training



Pay 4 Force → Each of your Soldiers in the Ground arena gets Accuracy 1 until end of turn (add +1 to each of those units' attack dice).

Imperial troops show a level of discipline that has been called inhuman.

## Blaster Barrage



Pay 5 Force → For this attack, you may divide the damage done by the attacking unit between the defending unit and another of your opponent's units in the same arena as the defending unit. Play only when one of your units is attacking (before you roll attack dice).

## Death Star Plans



Pay 6 Force → Choose one of your opponent's units in the Space arena. This turn, each of your units in the Space arena gets Critical Hit 3 as long as it's attacking that unit (each of those units does 3 more damage if you roll at least one natural six).

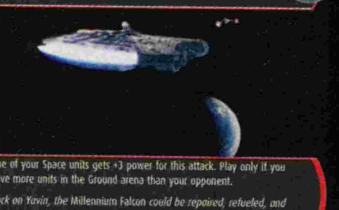
## Fate of the Dragon



Pay 12 Force → One of your units gets +10 power for this attack. The bleach-white bones are all that remain of the great beast. No one can say what killed the lord of the desert.

**ACCURACY**—Units with this ability add to each die roll when attacking. For instance, a unit with Accuracy 1 adds +1 to each die roll, hitting on a die result of 3, 4, 5, or 6 instead of only on results of 4, 5, or 6. This greatly improves a unit's chance of hitting, from 50% to 2-out-of-3. "Accuracy makes 'plus-power' cards much better," says David Eckelberry, lead developer for the *Star Wars TCG*. Just like the Shields and Critical Hit abilities, if the same unit gets Accuracy 1 from two different sources, that unit effectively has Accuracy 2.

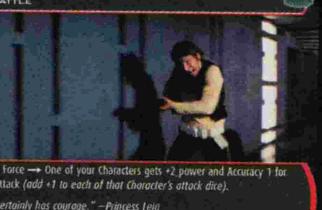
## Ground Support



One of your Space units gets +3 power for this attack. Play only if you have more units in the Ground arena than your opponent.

Back on Yavin, the Millennium Falcon could be repaired, refueled, and made ready for battle.

## Han's Courage



Pay 4 Force → One of your Characters gets +2 power and Accuracy 1 for this attack (add +1 to each of that Character's attack dice).

"He certainly has courage." —Princess Leia  
"What good will it do us if he gets himself killed?" —Luke Skywalker

## Hold 'Em Off



Pay 4 Force → Each of your Characters gets +10 speed and Stun 2 until end of turn (when one of those Characters damages another unit, that unit gets -2 power until end of turn).

"I can't hold 'em off forever! Now what?" —Han Solo

# A NEW HOPE CARD ENCYCLOPEDIA

## Into the Garbage Chute

Pay 4 Force → Prevent all damage to one of your units in the Character arena. Retreat that unit.

"Into the garbage chute, fly boy." —Princess Leia

## It's Not Over Yet

Pay 5 Force → Choose an arena. Untap all units in that arena. Fight another battle in that arena. Play only if all units in all arenas are tapped.

"It's the only explanation for the ease of our escape." —Princess Leia

## Jedi Intervention

One of your units gets "Pay 2 Force → Intercept" until end of turn. (If your unit is attacking one of your units in the same arena as the intercepting unit, the attacking unit now attacks the intercepting unit instead.)

"This little one's not worth the effort. Come, let me get you something." —Obi-Wan Kenobi

**INTERCEPT**—Like the Evade and Deflect abilities, you choose when your units use Intercept. If a unit is attacking one of your units in the same arena as the intercepting unit, the attacking unit now attacks the intercepting unit instead. "Intercept will give players a great deal of control over the course of combat," adds Eckelberry. "Characters like Darth Vader will be able to protect less powerful 'utility' characters."

## Jump to Lightspeed

Return one of your units from the Space arena to your hand. (Also return all cards stocked with it and its Pilot, if any, to your hand.)

"Go strap yourself in; I'm going to make the jump to lightspeed." —Han Solo

## Leia's Kiss

Pay 3 Force → One of your units gets +30 speed and Accuracy 1 until end of turn (add +1 to each of that unit's attack dice).

"For luck." —Princess Leia

## Luke's Warning

Pay 2 Force → Prevent up to 3 damage to one of your Characters, or prevent 1 damage to one of your Space or Ground units.

"No! Wait!" —Luke Skywalker

## Most Desperate Hour

Pay 5 Force → One of your Starfighters gets Critical Hit 5 until end of turn (that unit does 5 more damage if you roll at least one natural six). Tap all your other units in the Space arena. Play only before any of your Space units attack.

"This is our most desperate hour." —Princess Leia

## No Escape

Pay 3 Force → Choose a Character in your opponent's build zone. Put that Character into the Character arena. If that Character is tapped, untap that Character.

"There'll be no escape for the princess this time." —C-3PO

## Nowhere to Run

Pay 3 Force → Choose a Ground unit in your opponent's build zone. Put that unit into the Ground arena. If it's tapped, untap it.

"Though the Rebel soldiers can't hope to defeat the stormtroopers, they try to hold them off as long as possible."

## Obi-Wan's Plan

Tap one of your untagged units in the Character arena → One of your Characters gets +40 speed until end of turn.

"I don't think you can help. I must go alone." —Obi-Wan Kenobi

## Obi-Wan's Prowess

Pay 4 Force → Prevent up to 2 damage to one of your Characters. That Character may do that much damage to a Character of your choice in the same arena.

"Only a master of evil, Darth." —Obi-Wan Kenobi

## Penetrate the Shields

One of your units gets +3 power for this attack if it's attacking a unit with Shields.

"You hear me, baby? Hold together!" —Han Solo

## Precise Blast

Pay 2 Force → One of your Ground units gets +4 power for this attack.

"I never heard of them hitting anything this big before." —Luke Skywalker

## Preemptive Shot

Pay 2 Force → One of your Characters gets +4 power for this attack.

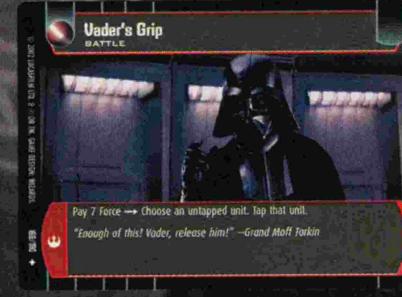
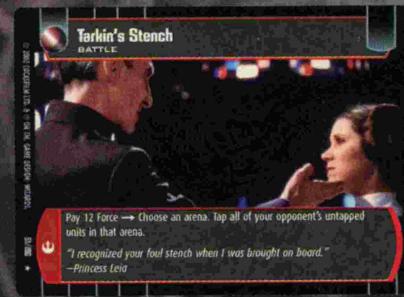
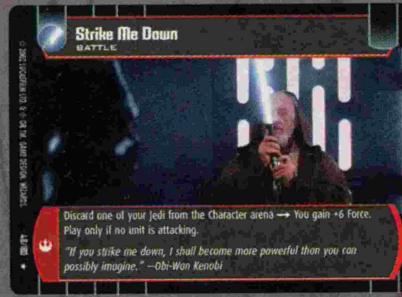
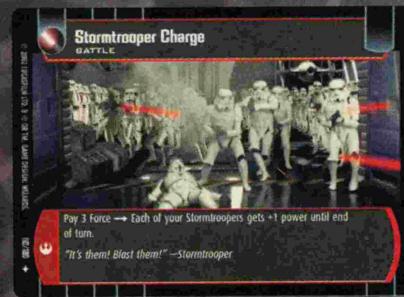
"I've been looking forward to this for a long time." —Greedo

"Yes, I'll bet you have." —Han Solo

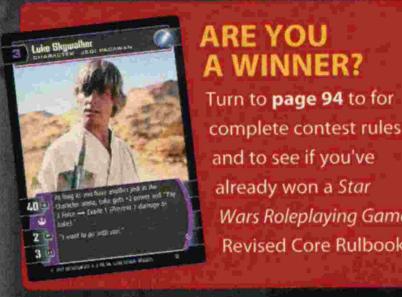
## Protection of the Master

Tap one of your untagged Jedi in any arena → Prevent all damage to one of your other Jedi in that arena.

"Be patient, Luke." —Obi-Wan Kenobi



**PILOT**—A Pilot adds bonuses to vehicles, determined by what kind of Pilot it is. Starfighter Pilots can fly only starfighter units, and so on. The piloting character is placed on the unit he's flying; if it's destroyed, then he's discarded. "Of the three new abilities, Piloting will have the most profound effect on deck building and game play," says Eckelberry. The obvious benefits of Pilot Characters are the bonuses they give to their vehicle. Less obvious is the fact that they can't be attacked in the Character arena.



# DAGOBAH

## A JEDI MASTER'S RETIREMENT HOME



In August of 1979, the faux ice of Hoth melted away and the swamps of Dagobah grew in its place. On the newest and largest soundstage at EMI-Elstree Studios, shooting began in the bog. Locations had been scouted in Africa, but no earthly site could fully depict the otherworldly swamp George Lucas imagined.

Instead, twenty-four giant trees were erected on the stage where the sub-zero Rebel base had stood. The fifty-foot tall trees were constructed of steel tubing with a fiber-glass covering and textured with plaster. Their composition resulted in a great deal of weight, which was supported by the ceiling beams. Some trees were carved from Styrofoam but were nonetheless hefty due to their size. Overnight the crew would shift the tree's location, rearranging scenery to create the appearance of different locations around the swamp. Their tangled roots rested on the false ground that was raised three feet above the studio floor atop 350 steel worktops. This additional height allowed them to flood part of the stage, creating the lake in which Luke Skywalker crash-landed his X-wing fighter.

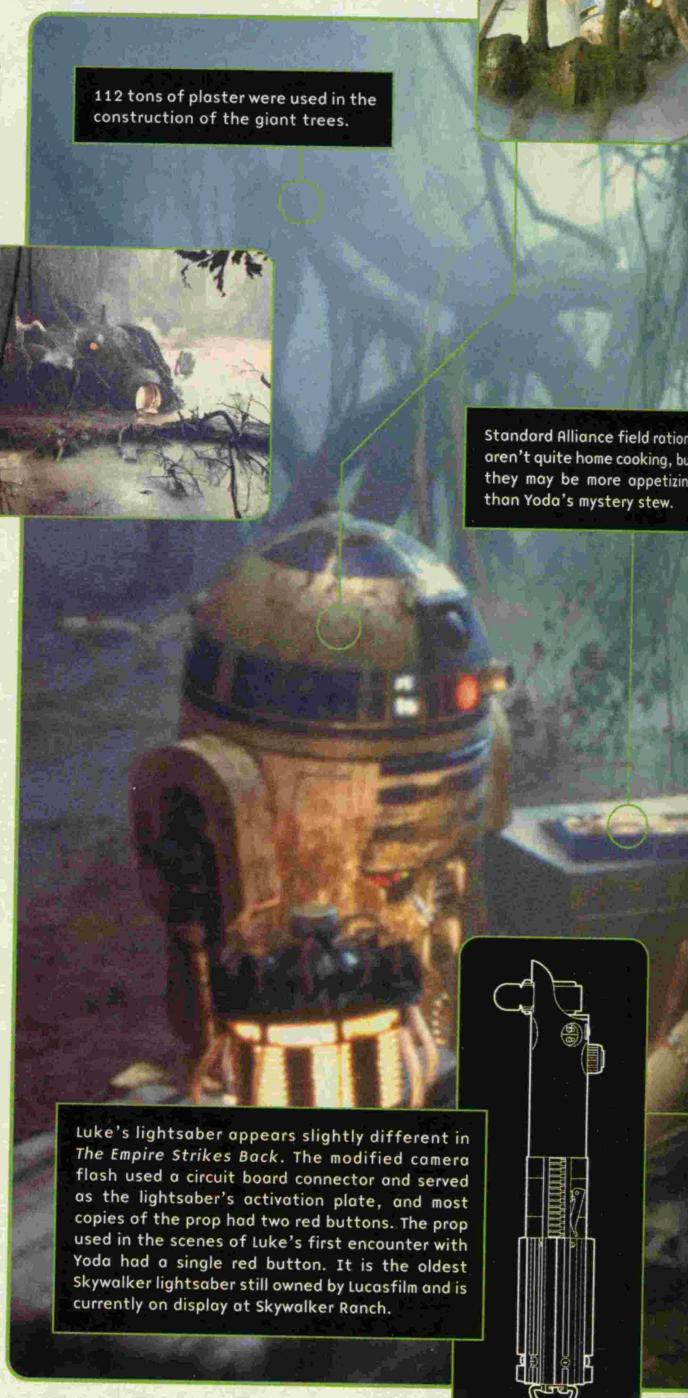
The floor was also raised to accommodate puppeteer Frank Oz and his assistants who would bring Jedi Master Yoda to life. Oz is, of course, well known for his work with the Muppets, and one day a radiant porcine beauty brightened the mists of Dagobah. Mark Hamill was ready to practice his lines with the Jedi Master, who was due to lecture him on adventure, excitement, and other things a Jedi should not crave when Frank Oz appeared with a black velvet bag covering the puppet on his arm. As the shroud lifted there was no small, green, pointy-eared Jedi, but a golden-haired pig dressed in lavender and pearls!

"What is this hole? I've been booked into dumps before, but never like this. Get me my agent on the phone!" Miss Piggy shouted in dismay. She went on to make a pass at Hamill, and all the crew burst into laughter. Mark Hamill would later guest star in Miss Piggy's territory on *The Muppet Show*, again dressed in his beige Luke Skywalker fatigues.

As shooting proceeded, scenes of all sizes were captured on the *Star Wars* stage at Elstree. From running through the trees for Jedi training to intimate scenes inside Yoda's tiny house, the various set pieces of Dagobah saw a great deal of use in many combinations. Several sections were put into storage to be erected later for Luke's next visit in *Return of the Jedi*.

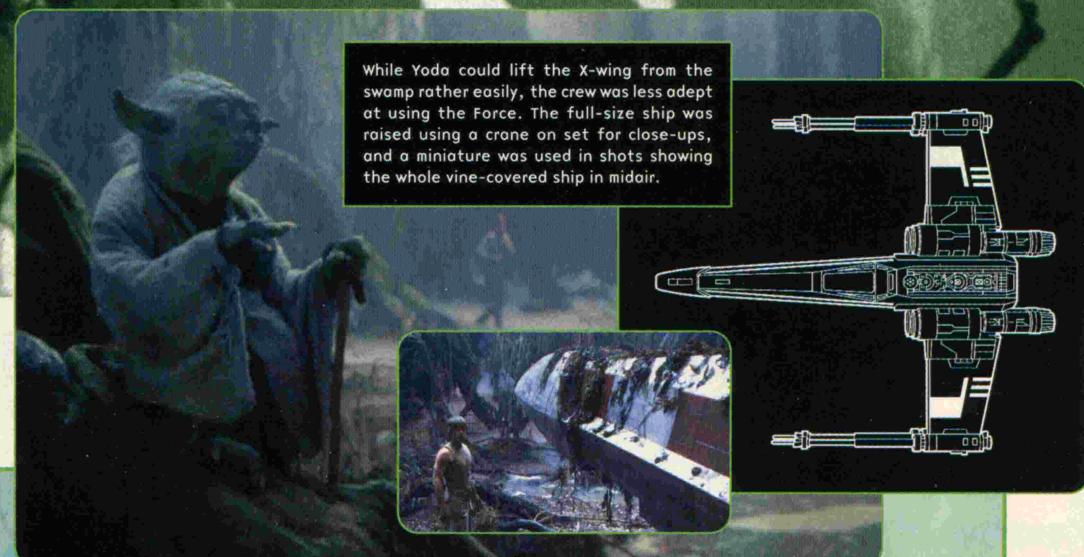
R2-D2 needs a recharge after his close encounter with the innards of the dragonsnake. He's lucky he didn't taste very good.

BY CHRIS REIFF &  
CHRISTOPHER TREVAS

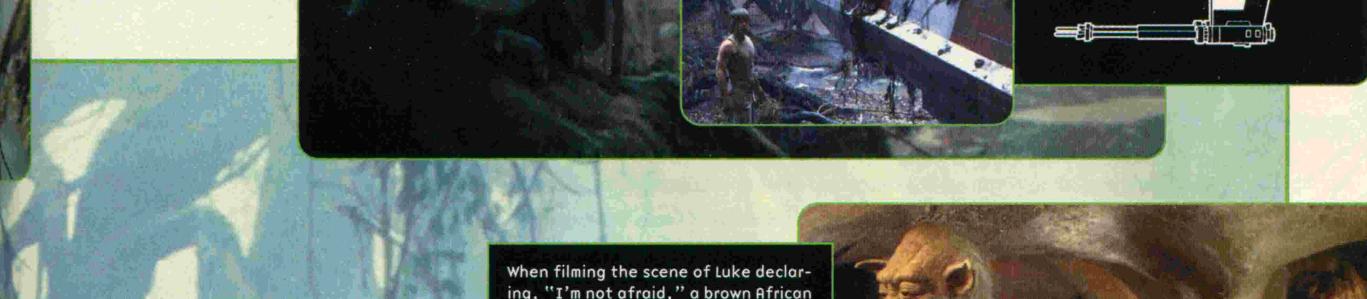
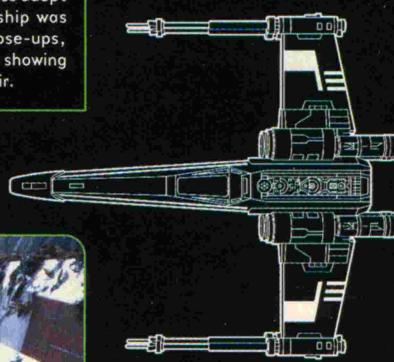




Close-ups of the dragonsnake that ate R2 were shot later on location in George Lucas' unfinished swimming pool. Two divers manipulated the creature from below the muddy water, while Lucas shot the footage himself.

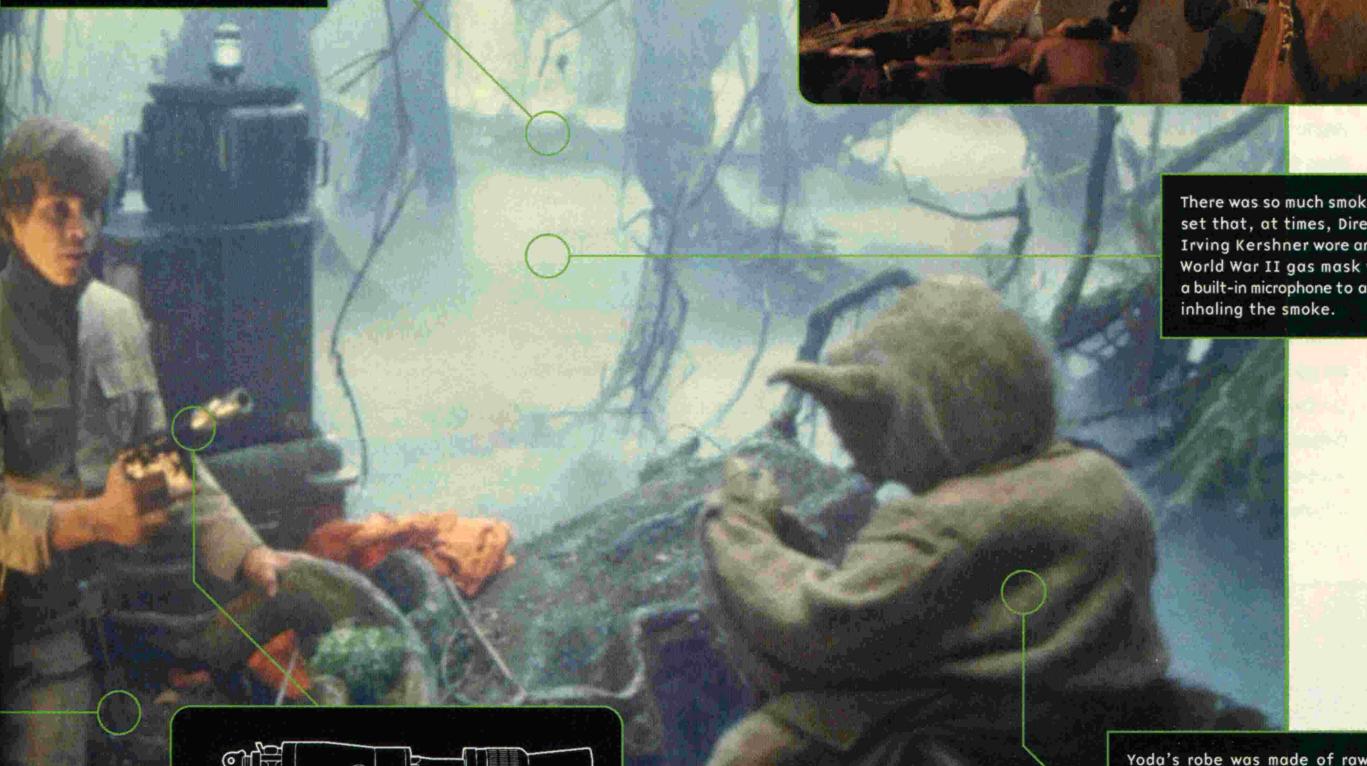


While Yoda could lift the X-wing from the swamp rather easily, the crew was less adept at using the Force. The full-size ship was raised using a crane on set for close-ups, and a miniature was used in shots showing the whole vine-covered ship in midair.



Many real creatures lived in the false swamp. These included a twenty-two-foot anaconda snake, pythons, a boa constrictor, a five-foot iguana, lizards, and some giant toads.

When filming the scene of Luke declaring, "I'm not afraid," a brown African King snake slithered up Mark Hamill's pant leg. After being assured that it was not dangerous and that snakes actually make good pets, he replied "I don't keep pets there."



In his post-Death Star days, Luke has taken to carrying a blaster like Han's. The prop was a German C-96 Mauser pistol detailed with the plastic model kit parts of a V8 engine and a 1942 military sighting telescope.

There was so much smoke on set that, at times, Director Irving Kershner wore an old World War II gas mask with a built-in microphone to avoid inhaling the smoke.

Yoda's robe was made of raw silk from India. Kershner liked it so much that he had a jacket from the leftover fabric made for himself. Costume Designer Trisha Biggar chose similar fabrics from India for the Jedi robes in the prequels.

# MYTHMAKING A CREW'S-EYE VIEW

JODY DUNCAN TAKES FANS BEHIND THE SCENES OF *ATTACK OF THE CLONES*

When Jody Duncan (author of *The Making of Jurassic Park* and *The Making of The X-Files: Fight the Future*) set out to chronicle the making of *Star Wars: Episode II Attack of the Clones*, she faced a problem: In some ways, the digital wizards of Lucasfilm had more time than she did.

Duncan's new book, *Mythmaking: Behind the Scenes of Attack of the Clones*, features an introduction by Producer Rick McCallum and offers fans an insider's perspective on everything from the studio shooting in Australia and England and location filming in Italy, Spain, and Tunisia, to the visual-effects work in California. Because of publishing's long lead times, however, Duncan's manuscript had to be turned in last December, 2001. The movie wouldn't be released until more than six months later (May, 2002)—and thanks to the digital nature of the filmmaking and its myriad possibilities—tweaks were being made just weeks before *Attack of the Clones* hit the big screen.

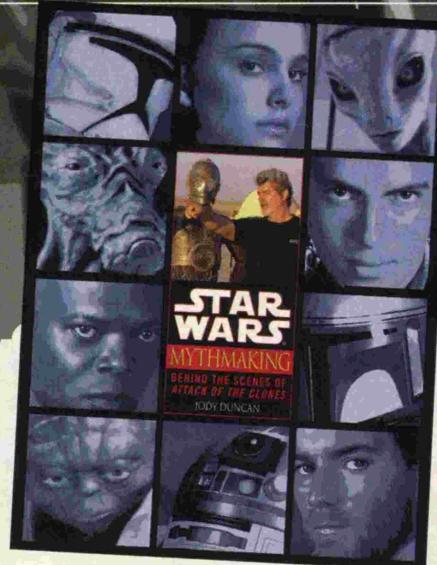
"One of the challenges of a *Star Wars* movie is that—more than most movies—they tend to evolve," says Duncan, the editor of the visual-effects magazine *Cinefex*. "You almost don't want to start writing a 'making of' book for a

movie like this until the last minute, because you know so many things are going to change."

The changes made to *Attack of the Clones* after Duncan turned in her first draft weren't just tweaks. For example, George Lucas dreamed up the scene on Geonosis in which Anakin and Padmé are trapped in the droid factory months after principal photography was finished, and the actors didn't step before the cameras for pick-ups until March.

So what did Duncan do? Pretty much what Lucasfilm always does—she was flexible, working with Steve Saffel, her editor at Del Rey, and with Lucasfilm to provide the necessary updates for the manuscript, letting it take shape as the movie took shape alongside it. Because this is the most recent behind-the-scenes book on *Attack of the Clones*, *Mythmaking* is the only book to contain images from the Clone Wars and other last-minute ILM changes and additions to the film.

*Mythmaking* begins with *Attack of the Clones'* preproduction, in which the stage is set (quite literally) and the reader is introduced to the main players in both cast and the crew—such as Lucas, McCallum, production designer Gavin Bocquet, casting director Robin Gurland, and costume



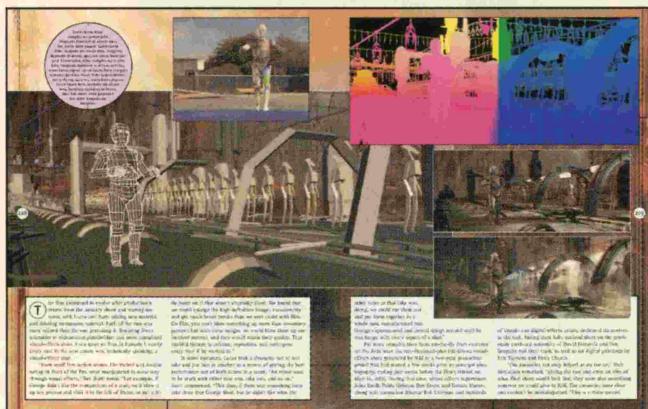
BY JASON FRY

designer Trisha Biggar. From there, Duncan walks the reader through the movie scene by scene, breaking up the narrative with "Notes From the Set" that offer snapshots of big days in filming.

"I had to make these choices all the time as to what to include or what to leave out," Duncan says. Her method was to look at each scene and figure out what was most interesting about it in terms of the production process. If, for instance, what stood out was how Lucas struggled with the writing, she offered his thoughts on the scene and the creative process he went through. If what caught her eye was something about the set design, Bocquet took center stage. If it was the visual effects, she consulted with visual-effects supervisor John Knoll or animation director Rob Coleman. The book also offers a look at post-production on *Attack of the Clones*, including the pick-ups, editing, the recording of John Williams' score, and the tricky task of automated dialogue replacement, or ADR.

Duncan and Del Rey also found an interesting technique for offering as much information as they could about *Attack of the Clones'* visual effects—namely, making full use of the captions that go with the book's spectacular imagery. (Captions are written very late in a book's development—far later than the main text.) Still, she admits to some small frustration with having not been able to tell that part of the tale as fully as she might have.

"Fortunately, because I'm the editor at *Cinefex*, I was able to go back and get the



## PEEK'S BEHIND FOUR CLASSIC CURTAINS

When the original *Star Wars* was filmed, no one knew that George Lucas' space fantasy would become a huge hit. As a result, there is no blow-by-blow account of how the movie that started it all took shape. However, fans can piece together some of the story by reading Laurent Bouzereau's *Star Wars: The Annotated Screenplays*, which traces the writing of all three films in the "Classic" trilogy, and 1996's *Industrial Light & Magic: Into the Digital Realm*, by Mark Cotta Vaz and Patricia Rose Duignan, which includes a look at ILM's groundbreaking early work on *Star Wars*.



Things were different for *The Empire Strikes Back*, and veteran publicist Alan Arnold wrote a

hugely entertaining book to accompany that movie. 1980's *Once Upon a Galaxy: A Journal of the Making of The Empire Strikes Back*, published by Del Rey, offers a wealth of information for fans, from interviews with the actors, director Irvin Kershner, and Lucas to tales from the set. Sadly, this book is out of print, but you may be able to find a used copy. If Del Rey got enough requests, who knows? Maybe they'd consider making it available again.

For *Return of the Jedi*, turn to 1983's *The Making of Return of the Jedi*, edited by John Phillip Pecker and published by Del Rey. This book is out of print as well, but it's well worth picking up if you can find it in a used bookstore or online.

You won't have that problem for *The Phantom Menace*—read *The Making of Star Wars: Episode I The Phantom Menace*. It's written by Laurent Bouzereau and none other than Jody Duncan.

story on the completed effects," she says, joking that "I sometimes wish we could insert a *Cinefex* with each copy" of *Mythmaking*. (*Cinefex* #90, released this past July, focused on *Attack of the Clones* and its visual effects.)

In all, Duncan says, she either interviewed or had access to interviews with nearly 50 people who worked on the movie. She didn't personally interview the actors—"they'd been interviewed so often by so many different sources that it didn't seem necessary to ask them many of the same questions again." One highlight for her was going to England for reshoots at Ealing Studios in London. The day she arrived, she recalls, McCallum took her



onto the stage, put a chair next to Lucas's and told her that was where she'd sit—a generous gesture that let her see every problem that came up in filming and how the crew solved it, instead of leaving her stuck in the background struggling to figure out what was happening.

Lucasfilm's own sense of history was also a big help. As Duncan notes, crews shot videotape of the production almost from the moment shooting started—Duncan spent hours upon hours at Skywalker Ranch watching that record of *Attack of the Clones* shooting and taking notes.

And like the filmmakers themselves, a lot of her most important work came in the writer's equivalent of the editing room. "It's unbelievable how much material you wind up with," she says, adding, "If I had included all the information that I had in the book, it would have been the *Encyclopedia Britannica*."

One thing Duncan knew she wanted to chronicle was the development of the new high-definition digital cameras by Lucasfilm, Sony, and Panavision. Shooting *Attack of the Clones* digitally allowed the filmmakers to skip the slow and expensive process of digitizing the film so visual effects can be added.

"I thought it was something that would interest even the most technophobic reader," Duncan says, noting that one hallmark of Lucas' filmmaking is that he decides that making his

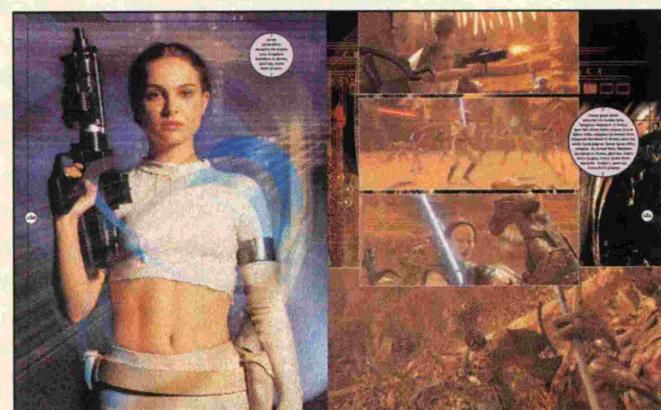
next movie demands that technology do something that's never been done before—and then he and Lucasfilm make it happen.

Duncan would like *Mythmaking* to appeal to *Star Wars* fans, movie buffs, and serious film students alike. She also hopes it will help fans consider things they don't always think about when critiquing a movie as it appears on the big screen.

"It's so easy after something has been created for people to say, 'They should have done this,' or, 'They should have done that,'" Duncan says. "They don't see all the work that goes into each moment of the movie. All the fans see—all anybody sees—is the final product."

*Mythmaking*, she hopes, will demystify that long process of bringing *Attack of the Clones* to the screen, letting fans see the countless little decisions that go into making a movie—a process that for her calls to mind Thomas Edison's adage about genius being 1 percent inspiration and 99 percent perspiration.

With *Mythmaking*, she says, "You see the perspiration." ♦



# LET'S SIT UP THE CLONES OF WAR

BY DANIEL WALLACE

## STAR WARS: REPUBLIC'S FIRST ACTION-PACKED STORY ARC

"Begun, this Clone War has."

Inverted syntax notwithstanding, that's what *Star Wars* fans will be saying this December with the release of issue 49 of the ongoing comic *Star Wars: Republic*. After 25 years of anticipation, readers can finally witness the events of the fabled Clone Wars.

When Princess Leia declared, "General Kenobi, years ago you served my father in the Clone Wars," or Luke Skywalker insisted that his father had sat out the conflict as a navigator on a spice freighter, who could have known that it would take twenty-five years to see the fulfillment of those tantalizing hints? In the absence of any definite story, Expanded Universe fiction has been tiptoeing around the Clone Wars for years. *The Essential Chronology* went so far as to bypass the era, stating, "Archives covering this period were wiped clean in the years following the Emperor's ascension."

No longer. The climactic conflict on red-rock Geonosis in *Attack of the Clones* marks the first

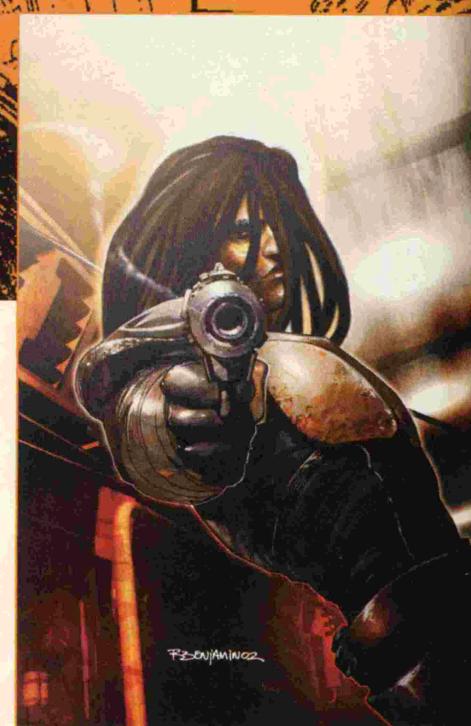
clash between the Republic and the Separatists, and the two powers are now squaring off for galactic-scale war—droids on one side, clones on the other. Let the battles begin!

### BATTLE PLANS

Issue 49 of *Star Wars: Republic* introduces the major players in this epic storyline and leads directly into issue 50. This double-sized issue features three stories and deals with one of the most important events of the Clone Wars—the Battle of Kamino.

"It's a great milestone issue, not only in number but also story and treatment," says Haden Blackman, writer of *Jango Fett: Open Seasons*. Blackman shares the writing chores for the series with John Ostrander, prolific scribe of previous story arcs for the *Star Wars* ongoing series. "It should serve as a great jumping-on point for new readers, but it also moves the series well into the Clone Wars for long-time fans." In addition, Jan Duursema, artist of *Darth Maul* and the *Attack of the Clones* comic adaptation, reveals that the outline for issue 50 contains a Jedi starfighter dogfight that has her raring to go. The creative trio of Blackman, Ostrander, and Duursema will work on *Star Wars: Republic* for several issues to come, telling the story of the Clone Wars' first year.

It was the sense of scale—a war that spans space and time—that set off some early warning bells, says Dark Horse's Randy



Stradley. "One of the hurdles we had to get over was convincing Lucasfilm that we wouldn't run out of stories before the release of Episode III," he explains. "No chance of that happening! In an emerging, galaxy-wide conflict, I don't think it's possible to tell all the stories there are to tell if we had thirty years in which to do it."

The proof came during an idea-generating meeting held over a weekend in Portland, attended by writers Ostrander, Blackman, and representatives from Dark Horse and Lucasfilm. "We brainstormed a million-and-one possible storylines that could be set during the Clone Wars," says Blackman. The team also formalized the core cast of characters and developed a few colorful supporting players who will turn up with regularity throughout the run. A rough timeline quickly took shape, outlining the events of the war in broad strokes that translated into the equivalent of nearly a dozen issues of comic book work.

### WAR STORIES

John Ostrander is mindful of the role that warfare plays in the *Star Wars* films: a backdrop, a motivator, and at times a life-changing crucible, but never something that overshadows the lives of the main characters. Not every issue, he notes, will be about battles. "This is



## BEYOND THE STORY ARC

Story arcs have always compartmentalized the open-ended flow of the *Star Wars: Republic* comic (formerly known as *Star Wars*). Traditionally four issues long, these self-contained tales bear their own subtitles: "Darkness," "The Hunt for Aaura Sing," "The Stark Hyperspace War." There are exceptions, as with issue #27's one-shot "Star Crash," but story arcs are typically substantial multi-issue adventures that are easily collected in trade paperback form.

That will all change with the Clone Wars saga starting in issue 49. The Clone Wars represent a massive story arc by themselves. Consequently, the storytelling in *Republic* will follow the form of one- or two-issue tales set on the ongoing stage of war. "We're still doing stories, and stories have arcs," explains Dark Horse's Randy Stradley.

"What we're not doing is trying to force a two-issue story, or a six-issue story into four issues. Stories will find their own lengths."

The trade paperback collections that follow will not necessarily reprint issues in consecutive order. Stories might instead be grouped by theme. Says Stradley: "There may be issues of *Republic* that will more logically be collected with stories from a new, secret project John Ostrander and Jan Duursema will be doing. I know that we've planned for one story that may even be collected with a story from *Empire*, which deals with the Classic era!"

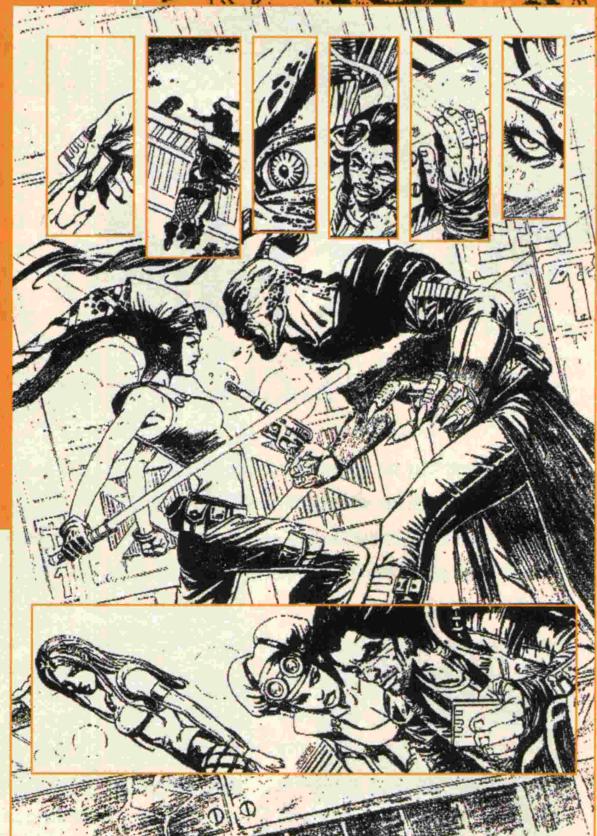
about war and how people act, react, and change during a war. *Patton* is a classic war movie, but so are *Casablanca*, *Bridge On the River Kwai*, *The Alamo*, and *The Great Escape*. There're all kinds of stories that can be told in wartime." Ostrander is tight-lipped about specific story details concerning the series, but he confirms that Episode II's Count Dooku is scheduled to return.

Haden Blackman is eager to move the spotlight onto the major movie characters—something the classic Marvel series did regularly—but *Star Wars: Republic* mostly had to avoid, for fear of interfering with upcoming episodes in the movie saga. Although Padmé's story is

reserved for Episode III, Blackman promises to keep a focus on the two people fans know must play a significant role in the Clone Wars.

"The main characters in my stories are Obi-Wan and Anakin, two heroes of this era," he says. "And I'll make heavy use of a third character that I can't talk too much about, except to say that, while he's a new character, he'll feel familiar to fans of Episode II."

Jan Duursema holds a special fondness for the Jedi Knights, who command the Republic's clone armies in a conflict that will ultimately, through events still to be revealed in Episode III, result in their extinction. "For thousands of years [the Jedi] have been keepers of the peace," she says. "Now they must go to war becoming generals, fighter pilots, and agents of espionage—as well as try to keep the peace in places not directly involved in the Clone Wars conflict." Expect to see Ostrander and Duursema's jointly created character Quinlan Vos among the Jedi defenders. Duursema also echoes Ostrander's conviction that the Clone Wars will be about more than just carnage and battlefields. "I want to see how the galaxy is changing. War alters cultures drastically. During a war the scum crawl out from under their rocks, so the bounty hunters, gun runners, spice smugglers and the rest are growing bolder in their dealings."

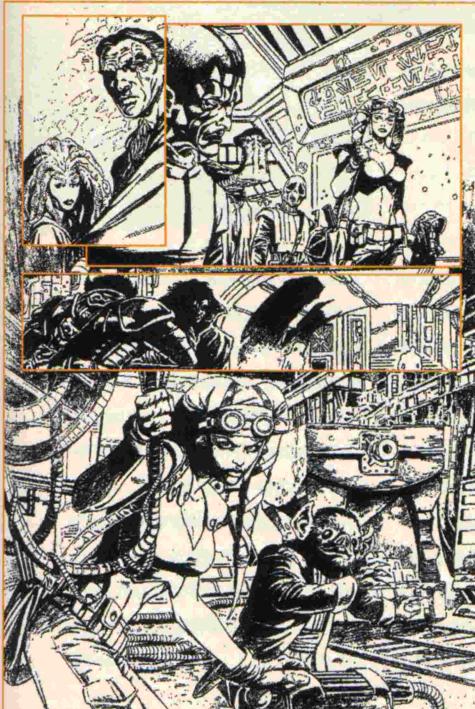


## FORWARD MARCH

So far, the only other *Star Wars* product telling a story during this time period is LucasArts' *The Clone Wars*, a console game for the PlayStation 2 and GameCube platforms. Expect consistency between the two projects (Haden Blackman is involved in both), and plenty of walking, rolling, and heavy, clanking war machines. "What I've always liked about *Star Wars* is that the machinery is dirty and used—and the new walkers, spider droids, and the rest really fit right into that look," says Duursema. "The war has got to be dark and gritty."

If there's one emotion common to every member of the Clone Wars team, it's fervent enthusiasm. "Are you kidding me?" laughs Ostrander, when asked if he's excited about this project. "Every fan has heard about the Clone Wars since *Star Wars* began! You'd have to be dead not be jazzed about it!"

Randy Stradley's enthusiasm is no less feverish. "We get to tell stories about the freakin' Clone Wars!" he marvels. "For the first time in a long time we're being allowed to get ahead of the story curve and tell stories about what happens next."



# ALL YOU NEED TO KNOW ABOUT 'ALL I NEED TO KNOW'

## MODEL KITS, CARDS & LIMITED EDITIONS

BY STEVE SANSWEET

I had just sat down at the computer to write this column when the familiar email "chime" rang. It was a note from my friend Emilio in Mexico City. His wife Rosy had just picked up the last of a group of *Star Wars* stickers to complete a set for me; Emilio had written about them a few weeks before and said he would do his best to gather the full set.

I mention this not to brag that I have a set of Mexican stickers that you might not have (or would even want) but to repeat my point about *Star Wars* collecting and collectors, and the worldwide community we form. Even before the computer age, I had formed trading relationships and lasting friendships with people in other nations. I've written before about my Japanese friend Eimei and how we became *Star Wars* trading buddies when the only tool available was the mail. Now email and eBay have turned us all into a truly international community.

Just today, I answered an email from my friend Sven in Germany (he's getting a set of those wonderful *Star Wars* Happy Hippos for me) and dealt with a customs broker about another shipment from Germany. In the last couple of weeks I've made deals with people in Paris, Hong Kong, Thailand, Australia... even Louisiana! We are everywhere, and I can't think of a more enjoyable hobby to while away my time—and paycheck.

One more reminder: If you send your questions by email, I typically don't use them unless you include

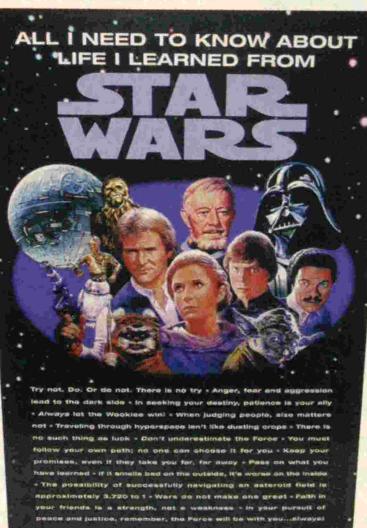
your full name as well as your city, state or province, and country if from outside the U.S. I've received many good questions that fall to the bottom of the stack because all of that information isn't included.

### KNOW-IT-ALL

In 1997, I bought a poster called "All I need to know about life I learned from *Star Wars*." It then went on to quote some funny, truthful, and irreverent lines from the original trilogy. Is there, or will there be, an updated version that includes lines from the prequels?

AMY WRIGHT  
Marietta, NY

Thanks for the compliment Amy, although you had no way of knowing. I compiled that poster in 1996 for Portal Publications Ltd., and I understand it sold well. It was a combination of lines directly from the films (such as my favorite: "Try not. Do. Or do not. There is no try.") and some that were more situational ("If it smells bad on the outside, it's worse on the inside."). I think we need to wait until after



Episode III comes out before the poster is updated, but thanks for the suggestion.

### DESPERATELY SEEKING VINYL

I have found no mention of model kits from *Attack of the Clones*. Please tell me there will be models. I found some things from Japan, but they are outrageously expensive. Will there be any domestic models? By ERTL/AMT, Revell, Polar Lights... anybody? A battling Yoda, Jedi starfighter with hyperspace ring, Jango Fett, super battle droids, the Royal Naboo starship, R2-D2

and C-3PO, Mace, Zam Wesell's speeder... I can go on forever.

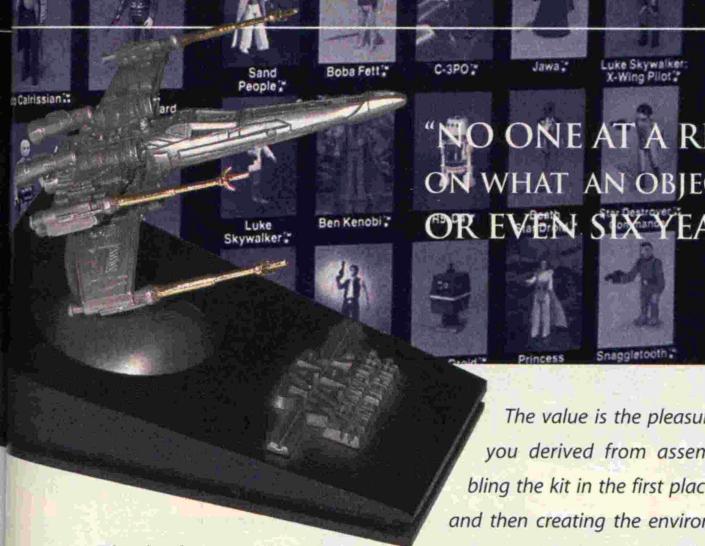
WILLIAM MCKENNA  
Indianapolis, IN

I'm afraid I can't tell you what you want to hear. While model making is still a hobby pursued by an avid and hardcore group, it is no longer really a lucrative market in the U.S. That's one of the reasons there are no U.S. model kits for *Episode II*. The Japanese kits are superb, however, and I urge you to shop around for the best price before giving up.

### FLORIDA FARMBOY

I'm 15 years old and I first saw *Star Wars* when I was 10. When I first saw it, I thought of it as a good cinematic piece of work, but as time went by and I started to spend more time alone I began to look at it as if I were Luke on Tatooine wanting to wander the galaxy. Anyway, my question is that I bought a 1993 pewter Luke Skywalker X-wing Limited Edition for \$125 about six months before *Episode II*. The guys who sold it to me at Disney/MGM Studios said that it would probably be worth more after *Episode II*. Is that true?

ABNER MARTINEZ  
Riverview, FL



"NO ONE AT A RETAIL STORE SHOULD BE SPECULATING ON WHAT AN OBJECT WILL BE WORTH SIX MONTHS OR EVEN SIX YEARS IN THE FUTURE."

Thanks for your letter, Abner. The first time I saw Star Wars—a few years before you—I also identified with Luke's yearnings to get away from home and explore the broader galaxy. As far as your collectibles question, no one at a retail store should be speculating on what an object will be worth six months or even six years in the future, and I hope that's not why you bought this piece. It's a very nice piece—all of the Rawcliffe pewter pieces are great—but it was initially made in the mid 1990s and is still widely available today. Its value, therefore, is what you paid for it, or even less from some dealers.



## LOGO-A-GO-GO

I have a nicely assembled plastic kit of a *Return of the Jedi* AMT/MPC Snap X-wing Fighter. I have the kit and its original box inside a larger box painted to simulate outer space. "MPC" hasn't appeared on kits for several years now. What if any value is the kit with the old MPC logo on it?

**RINGO CLEMONS**  
Jackson, KY

The value is the pleasure you derived from assembling the kit in the first place, and then creating the environment around it. An assembled kit really has no value on the collectibles market. Even if it were mint in the box, I doubt it would be worth much more than you paid for it.

## CARDSTOCK MARKET

Ever since learning that Decipher Inc. lost its license to produce the Star Wars CCG, I've been wondering if the value of my cards will go up or down. I've been collecting ever since Decipher first started making the cards.

**IAN SNELL**  
Culpepper, VA

A valid question, but a little too early to tell. As you know, Wizards of the Coast is now producing the trading card game, and the game and cards are different from Decipher's. I loved the Decipher cards and avidly collected them. I love the new Wizards card and am trying to get full sets of them too. There's a very active Decipher players' group that is keeping the old game alive even as fans are buying the new cards too. Some Decipher collectors decided to dump their cards on eBay, at least temporarily depressing the market. But, over the long run, it's impossible to say where the cards will net out. That depends on individual and group psychology, and some tealeaf reading... neither of which are my strengths.



## CLONIN' AROUND

I have a 6-foot 9-inch Boba Fett made of fiberglass by Don Post Studios that weighs approximately 125 pounds. Someone told me that they only made 500 and that Don Post is no longer making this awesome life-size figure. Will this make it rare and valuable in the future?

**OLIVER ANG**  
Hawthorne, CA

Don Post Studios' life-size Boba Fett will always be a fairly rare item, but with an original price tag around \$4,000, there will always be a limited number of people who can afford one. It's true that Don Post isn't a licensee any more, although it's not clear whether all 500 Boba Fetts were in fact produced. The price in the after-market is holding fairly steady at around the original selling price, although a few recent eBay sales appear to have been for bargain prices.

## FAMILY PORTRAITS

Several years ago, I purchased portraits of Luke Skywalker and Darth Vader by Al Williamson, who also did some of the Star Wars comics. I believe they were originally offered by the Fan Club, but I don't remember. Both are from Zanart and have a production date of 1996. I love both



pieces and proudly hang them in my office. Could you help get me more information on them and a value?

**MICHAEL PAVLIDES**  
Massapequa Park, NY

These two, and a third that shows two stormtroopers firing, are also among my favorite pieces of Star Wars limited-edition art. I had the



pleasure of helping to launch these beauties when they first came out on a QVC Star Wars collectibles special, during which we talked to Al Williamson on the phone. They were later offered by Sharper Image. Each of these hand-signed pieces are from an edition of 500 each and sold originally for \$250. I call them super-graphics, but whatever you call them, they highlight the mastery of long-time illustrator Al Williamson, a George Lucas favorite. Williamson did the Marvel Comics adaptation of The Empire Strikes Back and other Star Wars work including daily and Sunday newspaper strips. The lithographs were published using a continuous-tone printing process to produce pure color without a pattern of small dots typical of color printing (take a close look at the art on this page and see if you can discern the dots). As for current value, it ranges all over the place. Two of the 30-inch square Luke pieces recently went on eBay for a bargain \$75 each from the same dealer.

### EMPIRE CARD CAPTOR

I have recently started a collection of *The Empire Strikes Back* figures mint on card. I'm hoping to complete the collection by the time Episode III hits theaters in 2005. In all my time spent searching eBay and other auction sites, I have encountered one dilemma (besides a minimal budget). I'm

having problems figuring out the different card-back formats. How many different series of *Empire* figures were released and exactly how many different figures are there in this set, not counting variations? Any information on this matter would be greatly appreciated.

ROB HAGEMEISTER  
Mesa, Arizona

According to the unfortunately now-out-of-print *Star Wars: The Action Figure Archive* (edited by yours truly), if you're talking about figures that first appeared on *The Empire Strikes Back* cards, you're searching for 29 different ones. But if you want every figure that appears on an Empire card, you have to add 21 that were released first on Star Wars cards. As for card-back variations, most collectors identify them by how many total action figures are pictured on the back. For Empire there are seven main card backs (some of them with variations), featuring 21, 31, 32, 41, 45, 47, and 48 figures. Obviously, not every figure was issued on every back, although a few were. To further complicate matters, there are different card fronts that can appear with different card backs. California collector John Kellerman, an expert in these things, once told me there were 21 different front/back combinations, if memory serves. So all I can say is: May the Force truly be with you!



### ONE STAR, TWO STARS

Some years ago, I started collecting vintage Topps *Star Wars* cards, dating from 1977 to 1983. I have always wondered what was the purpose of the stars before the trademark information. Some of the cards had one star while others had two. I have seen this in all the series and have seen the same cards with one or two stars. Can anyone tell me the real function of the stars?

EDUARDO NATER  
San Juan, PR

My assumption had always been that the stars represented a second printing or changes. But after checking with Matt Saunders and John

Williams at The Topps Company, the explanation turns out to be a bit more complex. The recollection of Topps employees who worked on the early sets is that the stars indicated which side of the initial uncut sheet or "board" the card was on. Sheets generally held 264 cards. Since a set like *Star Wars* Series 1 contained 66 subjects, the cards were repeated 4 times on the sheet; twice on side "A" and twice on side "B." The two sides were split apart before the individual cards were cut. The stars indicated whether the card was on side A or B. No one can remember exactly why Topps needed to do this, but the assumption is that it had something to do with how the cards were cut.

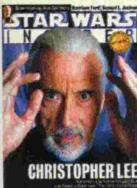
### SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. OR you may email them to [scouting@paizopublishing.com](mailto:scouting@paizopublishing.com), making sure to include YOUR HOME TOWN in the email along with YOUR FULL NAME. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

# BACK ISSUES

Get 'em while they last!

**ISSUE #51**  
Christopher Lee, Harrison Ford, Episode II scribe Jonathan Hales.



**ISSUE #57**  
Bounty Hunters. Temuera Morrison, Leeanne Wolzman, Daniel Logan, Who's Who in The New Jedi Order, Aurras Sing's Convention Diary.

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**ISSUE #52**  
George Lucas, Episode II casting director Robin Gurland, Star Wars in The Onion.



**ISSUE #58**  
Joel Edgerton, Bonnie Piesse, Billy Dee Williams, Art of the Star Wars TCG, Fighting 501<sup>st</sup> Legion.

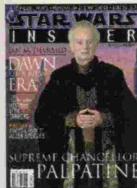


**ISSUE #1**  
Premiere Issue! Shipbuilding Secrets, Classic Marvel aliens, Podracing game.



**ISSUE #6**  
The Hunt is On! Dengar, Zuckuss, 4-LOM, heroic combat tactics, Dark Horse Comic characters, "Welcome to the Jungle" adventure.

**ISSUE #53**  
Ian McDiarmid, History of Topps Trading Cards, New Essential Guide to Alien Species preview.



**ISSUE #59**  
25<sup>th</sup> Anniversary Issue. Mark Hamill, Carrie Fisher, Harrison Ford, Peter Mayhew, Who's Who in Rogue Squadron.



**ISSUE #2**  
Pirates and Privateers! Starships of Coruscant, Star Wars Roleplaying Game fast-play rules.



**ISSUE #7**  
Living on the Fringe! Huge Bartyin's Landing campaign setting and adventure, starships of the bounty hunters, "Secrets of Mos Eisley," and Jag Fel, fiction from Elaine Cunningham.

**ISSUE #54**  
Pernilla August, Ben Burtt, Peter Walpole, Raiders of the Lost Ark 20<sup>th</sup> Anniversary.



**ISSUE #60**  
Attack of the Clones Issue. Ewan McGregor, Natalie Portman, Hayden Christensen, George Lucas, Droids of Episode II.



**ISSUE #3**  
Droids. Starship combat board game, Darth Bane short story.



**ISSUE #8**  
The New Jedi Order! Spaceport Guide to the Vaynai Archipelago, "Hive of the Infidel" and "Topside Infiltration" adventures, "Battle on Bonadan" by Greg Keyes.

**ISSUE #55**  
Samuel L. Jackson, Silas Carson, Brian Daley in memorium, Star Wars on The Muppet Show.



**ISSUE #61**  
John Williams, Star Wars Celebration II Report, Heroic Handmades Rose Byrne and Veronica Segura, Sith Rising Card Encyclopedia.



**ISSUE #4**  
Walk on the Wild Side! Herdsheeps of Ithor, Secrets of Kashyyyk, exciting Gungan Bongo racing fiction.



**ISSUE #9**  
Starships! Endor & the Moddell Sector, create your own squadron, Aces of Wraith Squadron, "Race for the Tessian" adventure, "Dark Tidings" by Greg Keyes.

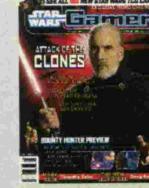
**ISSUE #56**  
Episode I The Phantom Menace DVD, Kevin Smith, Ahmed Best, Anthony Daniels, Unseen Planets of Episode I.



**ISSUE #62**  
Who's Who in the Jedi Order, Starships of Episode II, Lightsaber Combat, Emissary of the Void Episode IV, Return to Endor.



**ISSUE #5**  
The Dark Side! Huge fold-out galaxy poster map, pyramid of villainy revealed, secrets of the Sith.



**ISSUE #10**  
Attack of the Clones! Complete games guide, "War on Wayland" by Greg Keyes, "Handoff" by Timothy Zahn, Star Wars TCG card encyclopedia, "Jedi's Legacy" solo adventure.



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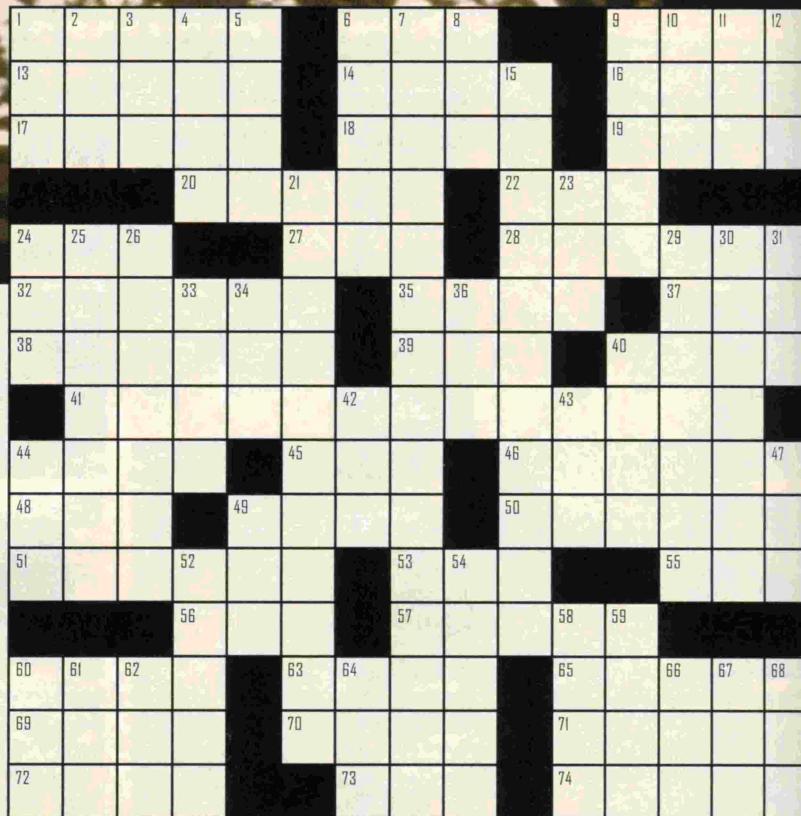
BY MIKE SELINKER

## ACROSS

1 Seize  
 6 "He appears to have picked  
 \_\_\_\_ slight flutter" (Threepio)  
 9 *The Coordinates* (*Star Wars: The Roleplaying Game* adventure)  
 13 Decisive Galactic Civil War battle  
 14 Sentence's noun, possibly: Abbr.  
 16 "I hope so. Commander, for  
 your \_\_\_\_" (Vader)  
 17 Item for dipping  
 18 "Marching into the detention  
 \_\_\_\_ is not what I had in mind" (Han)  
 19 \_\_\_\_ Hope  
 20 Harriet's hubby  
 22 Rockets' league: Abbr.  
 24 Bite lightly  
 27 Trajectory  
 28 Reptiles in *Tales from the Mos Eisley Cantina*  
 32 Come to  
 35 What Threepio says when he  
 sees the rancor  
 37 Negative vote  
 38 Kubrick film of forbidden love  
 39 Birth control item: Abbr.  
 40 *Lost World* actor Postlethwaite  
 41 Leia's twins  
 44 Makeup man Baker who was in  
 the cantina band  
 45 End of 62-Down  
 46 *Strange Days* actress Bassett  
 48 Beatles song "\_\_\_\_ Mine"  
 49 Bionic Woman's California home  
 50 Last words of Vader's wingman  
 51 Gil \_\_\_\_ (security officer in *The Bacta War*)

## DOWN

1 Toothpaste type  
 2 Trial test: Abbr.  
 3 Supplement  
 4 41-Across name  
 5 Either George Bush, colloquially  
 6 American flier  
 7 Why the long entries likely are  
 so similar  
 8 Mudokon hero of the *Oddworld*  
 game series  
 9 Scribe Asimov  
 10 \_\_\_\_ Fran (city by Skywalker  
 Ranch)  
 11 A Clanton brother  
 12 Make a costume

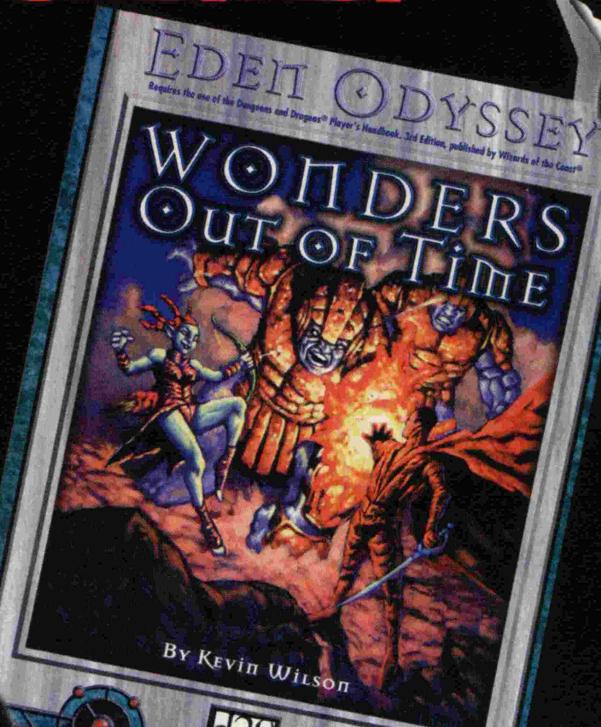
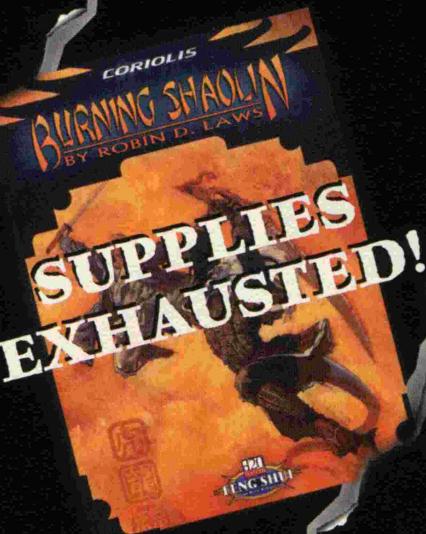


15 *Space Ghost's* "Space Twins"  
 21 *Super Friends*' Wondertwins  
 23 Sis's sib  
 24 \_\_\_\_ Hutta (Jabba's home)  
 25 WWII battle site  
 26 Sites on Naboo and Coruscant  
 29 Unity, as with the Force  
 30 She was Amidala  
 31 Positive vote  
 33 Recoil, on a gun  
 34 French summer  
 36 Classic Paul Newman film  
 40 Gamorreans resemble these  
 42 "Then I \_\_\_\_ Jedi?" (Luke)  
 43 Chemical suffix  
 44 Skeletal feature  
 47 Drew Struzan's field  
 49 Mole miner quest  
 52 Naboo city  
 54 Score instruments highlighted  
 in Jawa scenes  
 58 Narrin \_\_\_\_ the Silver Surfer  
 59 13-Across's \_\_\_\_ of Light  
 60 *CSI* network  
 61 Ms. Ray of the "Thriller" video  
 62 With 45-Across, landmark rap act  
 64 "Don't get \_\_\_\_ funny ideas"  
 (Han, to Luke)  
 66 Tit for  
 67 "\_\_\_\_ 800,000 Years in 1.2  
 Seconds" (*The Time Machine*)  
 68 Unmasking cry

Answers to this puzzle appear on page 94 of this issue.

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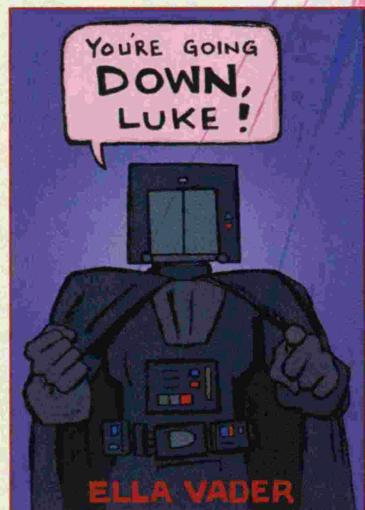
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» CONTINUED FROM PAGE 7

if there is a way you can buy or send in for Star Wars costumes like the ones in your articles. I think they look so cool! I am particularly interested in the stormtrooper and Vader costumes. Can you please tell me how I can get these cool costumes?

MIKE MURIEL  
Norwich, CT



cartoon by Tony Moseley

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### DANCE FEVER

Hey guys! I was just reading "Rebel Rumbplings" in issue #61, when I noticed that you mentioned sending in pictures of dancing stormtroopers. I was



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immediately reminded of LucasArts' *Star Wars: Behind the Magic*. In it, there was a cool thing where you could test vari-



Answers from page 90.

### TWIN BILLING

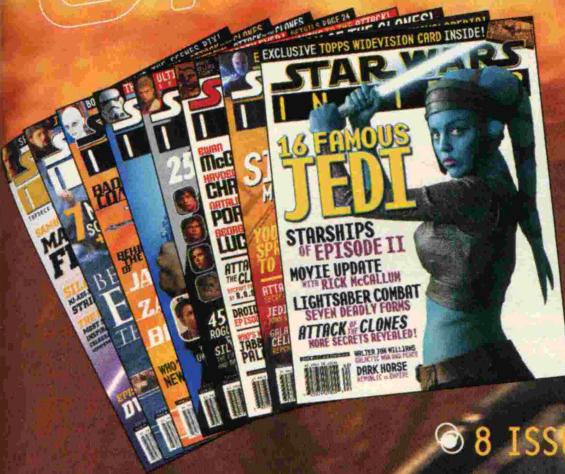
ous *Star Wars* weapons on stormtroopers. On the blaster test, the stormtrooper starts doing a funny little dance. It's Hilarious! So, I reinstalled *Behind the Magic* and took a picture! I'd like to encourage more fans to send in their dancing stormtrooper pictures!

LEE SKINNER  
Hamilton, Ontario, Canada

Most excellent! While we'd missed this delightful trick before, what we want to see next is lines of dancing stormtroopers. Surely the Fighting 501<sup>st</sup> could make this happen. Couldn't they? ☺

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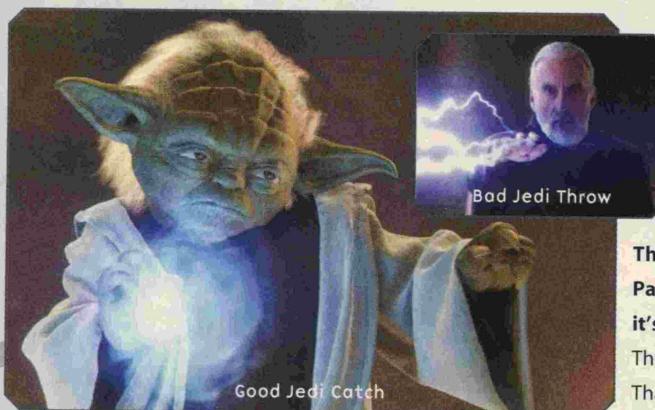
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# Answers to Your Star Wars Questions



## Is using Force lightning inherently evil? Didn't Yoda use that power in Episode II?

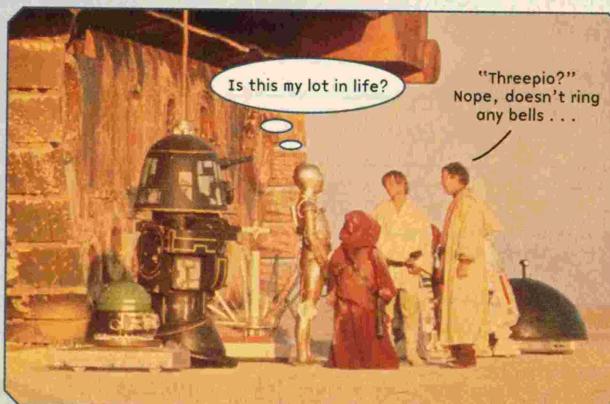
Yoda reflected back Dooku's Sith lightning and did not generate any of his own. As Yoda says in *The Empire Strikes Back*, a Jedi uses the Force for knowledge and defense, never for attack. There's no way to rationalize Force lightning as a defensive power. It's using the Force in an extremely aggressive fashion, so yes, it is inherently a power of the dark side, and using it could have terrible consequences.

Players of *Star Wars: Jedi Starfighter* will note that Force lightning is an ability available in the game, but that's a game-play convention. While the core story of Jedi Starfighter does fit into overall *Star Wars* continuity, the actual mechanics take a number of liberties for the sake of making the game more exciting.

## In Episode II, C-3PO worked on the Lars moisture farm. He was later sold back to Owen Lars in *A New Hope*. Why didn't C-3PO or Uncle Owen acknowledge that they used to work together?

George Lucas recently answered half of this question while talking to reporters. "You always hear the droids being threatened to have to their memory erased," he said. You can infer from that remark that somebody somewhere flushes Threepio's memories of Tatooine. This event might even happen in Episode III.

As for Uncle Owen's seeming ignorance of Threepio, we'll have to wait and see. One thing to remember is that we, living in humdrum 21<sup>st</sup> century real-world Earth, find droids amazing, remarkable, and



"Is this my lot in life?"

"Threepio?"  
"Nope, doesn't ring any bells . . ."

unforgettable. But to the denizens of the *Star Wars* galaxy, droids are little more than appliances and not worth much notice. It is possible that Owen simply doesn't think of Threepio any more than I think of a Cuisinart blender I had fifteen years ago.

## The new *Attack of the Clones Visual Dictionary* refers to Padmé's last name as Naberrie. Just about everywhere else, it's Amidala. Which one is her real last name?

They're both correct. Padmé was born with the surname Naberrie. That's her family name. Her parents still carry that name: Jobal and Ruwee Naberrie. As per Naboo tradition, however, when Padmé entered office, she adopted a "name of state," which is Amidala. Even after stepping down from the position of Queen, she retains that surname.

## In both *The Phantom Menace* and *A New Hope*, Jawas can be heard exclaiming, "Utinni!" What does this mean? Is it a word or just an exclamation?

The term, "Utinni!" is a Jawa exclamation that translates roughly to, "Come here!" It may have other meanings, but that's its most common usage. The first *Star Wars* Customizable Card Game featured a type of card called an Utinni Effect that "called" characters from one location to another.



## Why didn't the wampa ice creature show up on Han or Luke's sensors when they were searching for life on Hoth?

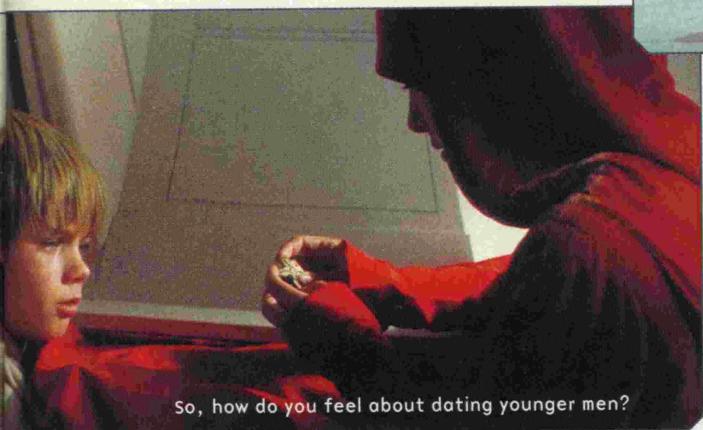
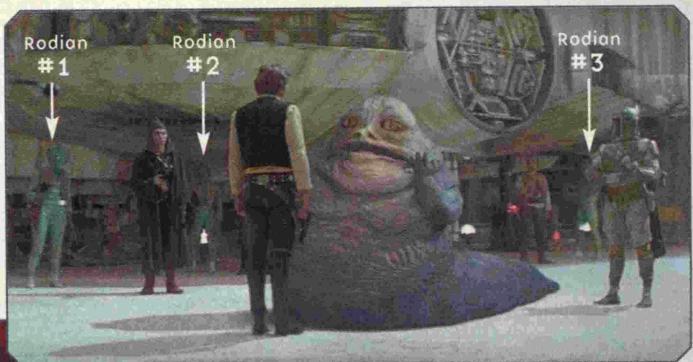
The primary criteria that LFI (life form indicator) scanners use to detect phenomena are heat signatures. From that, the sensor examines the signature to determine the likelihood that it indeed a living being and not some other heat source. Wampas, having evolved on the frozen plains of Hoth, have extremely efficient insulation. Their thick coats and tissues do not let any vital body heat escape, thus making them effectively invisible to casual sensor scans.



Hmm . . . All clear.

**What's the age difference between Amidala and Anakin?**

When we meet Anakin in Episode I, it's just a few days before his 10<sup>th</sup> birthday. He's nine years old, and Amidala is 14. Anakin turns 10 when he begins his Jedi training. When we catch up to them in Episode II, Anakin has just turned 20, and Padmé's 24.



So, how do you feel about dating younger men?

**When Qui-Gon requests to train Anakin, Yoda insists that he is too old to be trained. His theory is proven true when Anakin turns to the dark side. However, in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*, Luke is trained when he is in his late teen years, and no one says anything about his age. Why?**

I don't know about that "no one says anything" business. Yoda has been pretty consistent on that rule, and he did remark about Luke's age in his hut on Dagobah while talking to the spectral Obi-Wan: "He is too old. Yes, too old to begin the training." Just the fact that Yoda *does* turn his back on this rule and goes ahead and trains Luke is an indication of how desperately the galaxy needed a Jedi hero.

**In *A New Hope*, when Luke destroys the Death Star, there were two X-wings, one Y-wing, and the Falcon. Who was in the Y-wing?**

Expanded Universe sources reveal that mysterious survivor to be Keyan Farlander, a young Rebel pilot originally from the Agamar system. The classic flight sim game, *X-Wing: Space Combat Simulator*, came packaged with a novella that told the tale of Keyan Farlander. This story was expanded in the official strategy guide. These stories establish Keyan as the heroic Y-wing pilot.

**How come in Episode IV, after Han fries Greedo, you see him walking around Mos Eisley and at Han's ship?**

Those other Rodians aren't Greedo, but clearly Rodians aren't that creative or individualistic when it comes to wardrobe. Costume production notes indicate that there were three Rodians in the

cantina all dressed the same. *Tales from the Mos Eisley Cantina* establishes that one of them was named Thuku. Also, watch the Jabba scene at Han's ship carefully. There are at least three Rodians dressed identically. Furthermore, in *Return of the Jedi*, we see another Rodian with the same duds, only this guy's named Beedo.

**Upon arriving at Dagobah, Luke remarks that it seems very familiar to him. Is Dagobah actually Naboo?**

It's a popular myth that somehow, Naboo becomes Dagobah. This theory is typically sparked by two factors: Luke's familiarity comment and Naboo's absence from the classic trilogy. Unless George Lucas has a surprise up his sleeve, we can dismiss these notions. Naboo and Dagobah are two completely different worlds, occupying two distinct places on the galactic map.

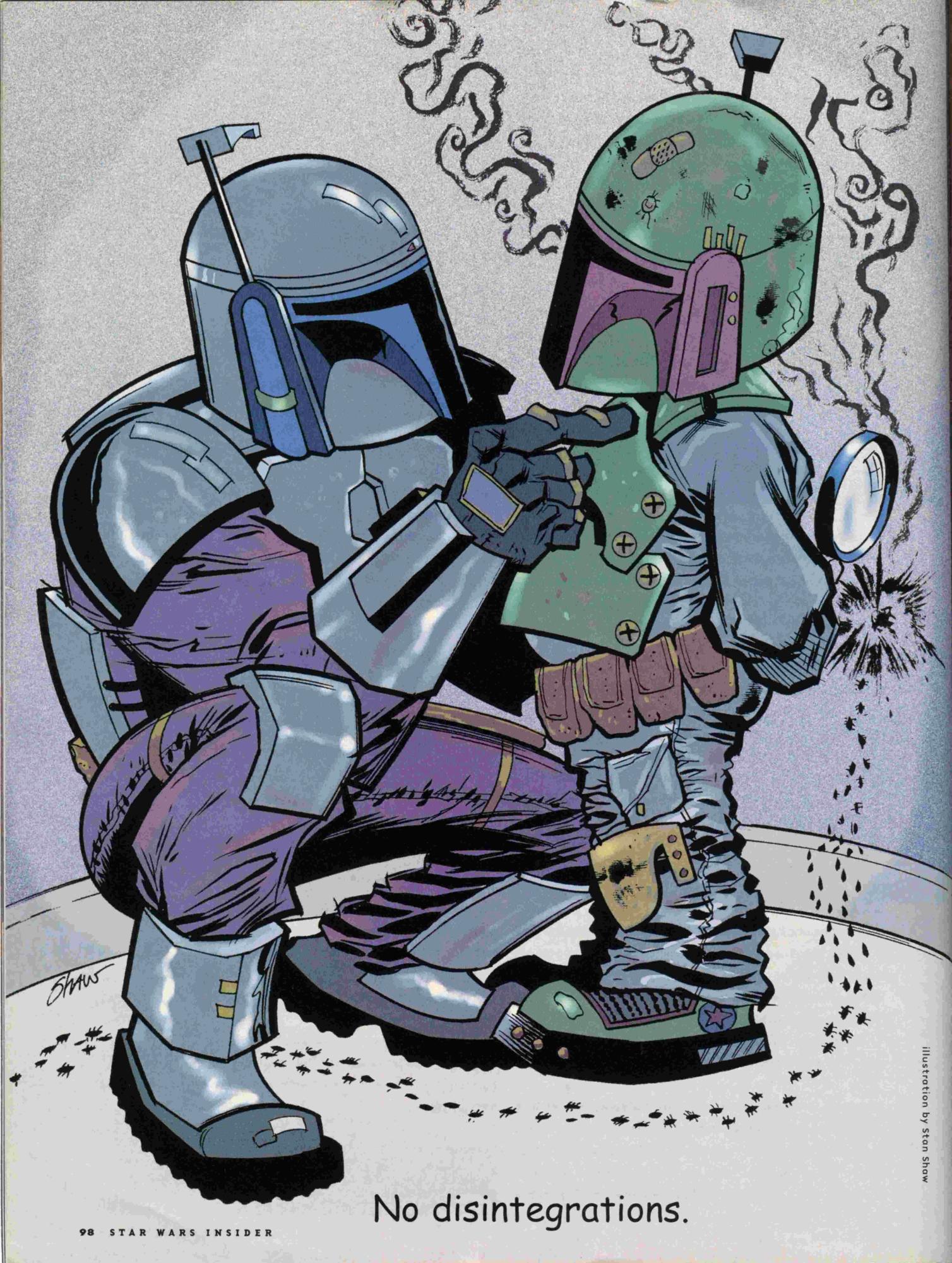
Now, Lucas himself isn't obligated to follow that map to the letter, but when it and key spin-off products were developed, he

approved certain things. For example, for the *Star Wars Galaxies* online game, LucasArts had to get an okay from him to include Naboo and the Gungans in the classic-era game. Since he approved that, it seems that a cataclysmic transformation of Naboo into Dagobah is unlikely.

So, why isn't Naboo mentioned in the classic trilogy? Because it doesn't need to be for story purposes, and its absence does not require a disaster. Yavin 4, for example, isn't mentioned in Episodes V or VI, but we're not left wondering what calamity befell it. ☺

**QUESTIONS?**

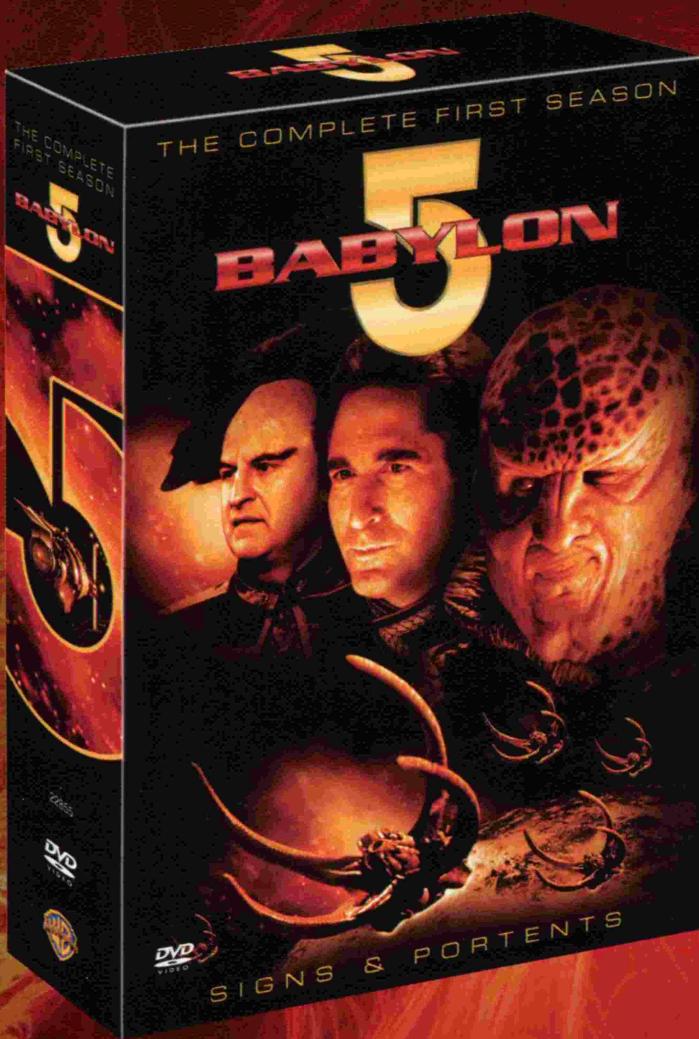
Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at [QandA@paizopublishing.com](mailto:QandA@paizopublishing.com) or send it to *Star Wars Insider*, 3245 146<sup>th</sup> Place SE, Suite 110, Bellevue, WA 98007. Attn: Q&A.



No disintegrations.

# BABYLON 5

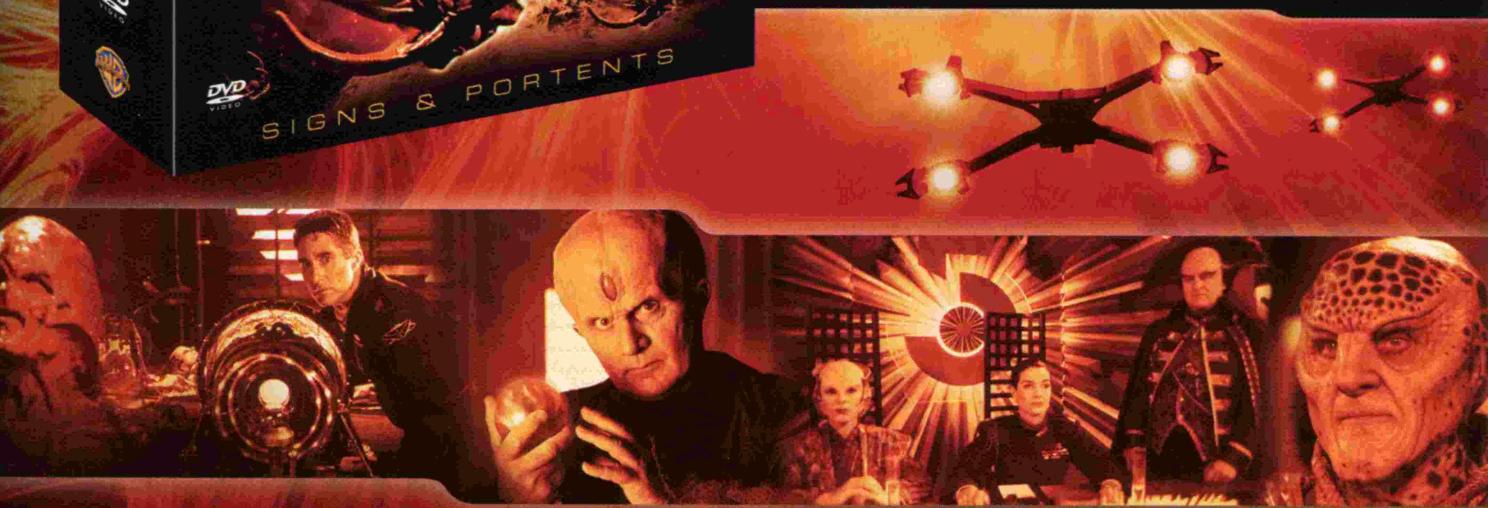
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